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Revelation:

**The Emergence of the Euphonium from the Traditional Brass and Wind Band Culture
and Its Modern Day Acceptance in Solo, Chamber and Orchestral Genres**

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A thesis submitted in partial fulfilment of requirements for the degree of
Doctor of Philosophy

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University of Sydney

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Declaration of Originality

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed:.....

Date:.....

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Abstract

The thesis presents new research concerning aspects of the euphonium and its repertoire, including both new and historical compositions that have never before been documented or recorded. The thesis discusses the historical context of the euphonium, and demonstrates new ways of using the euphonium and combinations of instruments that work with it.

Each chapter of this thesis aims to expand on basic information regarding to the euphonium. Chapter one is a literature review covering various books relating directly to the euphonium and the tuba. Chapter two covers the historical origins of the euphonium and where the instrument was mainly used in its early years. Chapters three and four cover the euphoniums traditions, current social status and the relationship between the euphonium, cello and the orchestra. Chapter five covers the euphoniums repertoire in the wind band genre and chapter six looks at the euphonium in the orchestral context. Finally chapter seven covers the euphonium and its solo repertoire over the past 150 years and the thesis closes with the final conclusion in chapter 8.

Performance of the works discussed has formed an integral part of the research process, and has both informed, and been informed by the historical and analytical material presented here. In support of the thesis, two CDs are provided which have been recorded specifically to give the reader an audible example of the changes in repertoire and the development in compositional styles for the euphonium. The first CD - *'Neath Austral Skies* - showcases the Australian repertoire for the euphonium accompanied by brass band. The music on this CD has never before been recorded, and the enclosed programme notes and information on the music document influences on the composers.

The second CD - *Utaki, The Sacred Grove* - demonstrates a variety of alternative uses for the euphonium outside the band context. This CD does not focus on orchestral repertoire, but demonstrates the instrument in alternative roles, including in chamber music and as concerto soloist in music of varying styles, including several newly commissioned works, thus revealing a new direction and repertoire for the euphonium. This second CD projects the euphonium into a new and completely different sound world, effectively demonstrating some of the more romantic qualities of the euphonium, while capturing the versatility of its voice by utilising

accompaniments such as a string quartet, string duo, piano and chamber brass - all of which complement the distinctive tessitura and vocal qualities of the euphonium.

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Introduction

The euphonium is the main tenor soloist within brass, military and concert bands and yet until recently it has remained little known outside these contexts. Its position within the history of music has been, and still is, constantly changing. It is therefore my aim in this thesis to assess why the euphonium has not been more widely used outside the band context in the past, to demonstrate its distinctive capacities in a range of historical and contemporary repertoires, and to examine the future of the instrument. While some advocates of the instrument see the way forward as embracing extended techniques and electro-acoustic compositions,¹ I argue that while the euphonium can do all of that, there are more effective avenues for innovation and development of the repertoire which have so far been relatively little explored, and which play to the euphonium's strengths: lyricism and virtuosity.

The euphonium has special characteristics that set it apart from other tenor/baritone brass instruments. Characteristics of the euphonium include its extensive range, lyrical tone and virtuosity. As a result, it has a place in varying ensembles, including the brass and wind band culture, and is also included frequently in the orchestral repertoire. It also has the distinction of having an exceptional amount of new repertoire written for it that rivals the established orchestral low brass, the trombone and tuba.

The euphonium has a "cello style". Leonard Falcone, the first real American euphonium pedagogue and virtuoso halfway through the twentieth century, saw in the euphonium "a full, round, clear, strong and well placed sound".² Although one could agree with Leonard Falcone that the euphonium has been somewhat stereotyped in the world of music making, the euphonium can be compared to the cello in orchestral and chamber settings, and the tenor saxophone in the jazz arena. Composers and performers alike have taken advantage of these special characteristics in various musical contexts including in the band, orchestra and chamber repertoire, and as soloist and ensemble instrument. The repertoire has expanded especially in

¹ See, for example, Thomas Humphrey (2006) *The Contemporary Euphonium: Extended techniques in selected modern euphonium literature*. Unpublished Master of Music Performance dissertation. The Royal Northern College of Music, University of Manchester, and Kelly Thomas (2006) *Selected Intermediate/Advanced Standard Tuba/Euphonium Repertoire: A Recording and Annotated Bibliography*. Unpublished DMA dissertation. Department of Music, Arizona State University, and Neal Corwell (1997) *Original Compositions for Solo Euphonium with Tape*. Unpublished DMA dissertation. Department of Music, University of Maryland College Park.

² Leonard Falcone (1951) The Euphonium - Cello of the Band, *The Instrumentalist*, p. 40, Nov/Dec 1951.

the past thirty to forty years, and as instrument technology and playing standards continue to improve, there is potential for even more interesting and diverse uses of the euphonium in future symphonies and concerti with different accompaniments, including string, chamber and full orchestra.

John Philip Sousa (a famous American musician, conductor and composer) made his famous comment that “A band is only as good as its euphonium section”³ when he was conducting his famous band, the ‘President’s Own’ Marine Band, between 1880 and 1892. This adage remains true in modern day banding, but although the euphonium has largely been confined to the band context throughout most of its history, from time to time composers have recognised its distinctive qualities and used them successfully in other contexts, such as orchestral or chamber music. That trend has gathered pace in the last thirty years, and shows signs of continuing, which I believe should be encouraged with the development of the euphonium through new solo, chamber and symphonic repertoire, now being written by some of the world’s leading composers. These findings show that the euphonium is now increasingly being treated equally alongside its brass counterparts, and accepted as an orchestral instrument. I sincerely hope that this thesis will provide the reader with an understanding of the euphonium and its uses in and beyond the brass idiom.

As the Sousa quote shows, when played at the highest level, the euphonium was recognized by the late nineteenth century as a vital part of artistic music making. Its characteristics of virtuosity and lyricism are analogous to those of the cello, and it fulfils similar musical roles in ensemble and as a solo instrument.

While Sousa was concerned with quality music making, others were more intent on making comical suggestions; for example, Sir Thomas Beecham’s comment that “Brass bands are very good in their place - outdoors and several miles away.”⁴ It is interesting to note that the comment by Sir Thomas Beecham has been echoed throughout the years in anecdotal musical books, usually to poke fun at brass bands. We have to ask ourselves why this is, and what musicians have done to possibly reinforce or dispel this kind of stereotypical negative perception.

³ Uieph (n.d.) My FavouriteMusicQuotes. Retrieved from <http://www.dwerden.com/talk/forum/messageview.cfm?catid=53&threadid=357>

⁴ Sir Thomas Beecham (n.d.) Brass Bands Are All Very Well in Their Place - Outdoors and Several Miles Away. Retrieved from <http://www.quotationspage.com/quote/1090.html>

The euphonium was historically associated with brass bands. As the Beecham quote suggests, many early amateur bands were not of high professional musical standards, and therefore instruments like the euphonium that were associated with bands were also thought of as not worth considering seriously as artistic instruments. Recognition as an artistic instrument took a long time to filter through to other genres outside the band context, but intermittent uses by composers such as Richard Strauss and Leoš Janáček helped to show its potential. Over the last 40 years there has been a substantial growth of new solo and ensemble repertoire across many genres including brass and wind bands, orchestral and chamber. Although it is still not fully accepted as a regular orchestral instrument, its increasing recognition as an artistic instrument is shown in the fact that the number of new concertos for euphonium are now rivalling established orchestral instruments.

One cannot understand the instrument's special qualities and its potential for the future unless one understands its origins and development regarding virtuosity, lyricism, technological advances and its use socially.

Chapter 1

Literature Review

1.1 General literature on euphonium and tuba

The existing literature on the euphonium is very limited and often consists of summaries of previously published information. Examples are books on repertoire and the history of the instrument such as Harvey Phillips and Henry Winkle's *The Art of Tuba and Euphonium*.⁵ This small book provides a concise pictorial history and gives some information on the euphonium and more general information on the tuba. Published in 1992, it provided background information on the two instruments but did not present any new information about the euphonium.

Both *The Harvard Concise Dictionary of Music and Musicians*⁶ and the *New Grove Dictionary of Music and Musicians*⁷ provide a few paragraphs of concise information regarding the euphonium, a summary of some of its orchestral repertoire including symphonies, its background and where it fits in regards to other brass instruments. The paragraphs present information that is important for the recognition of the euphonium including terminology used throughout various parts of the world and the name of precursor instruments, which then sets up a chronological line of development of the instrument.

While not devoted solely to the euphonium, Clifford Bevan's book *The Tuba Family*⁸ provides a great deal of specific information about the euphonium and other related low brass instruments. Throughout the book (which has been revised twice, 1978 and 2000) there are many musical examples which illustrate the development of the instrument and its repertoire.

⁵ Harvey Phillips and Henry Winkle (1992) *The Art of Tuba and Euphonium*. Van Nuys, CA: Alfred Publishing Company.

⁶ Don Michael Randel (Ed.) (2002) *The Harvard Concise Dictionary of Music and Musicians*. Cambridge, MA: Harvard University Press.

⁷ Stanley Sadie and John Tyrrell (Eds.) (2003) *The New Grove Dictionary of Music and Musicians*. Cambridge, MA: Harvard University Press.

⁸ Clifford Bevan (1978) *The Tuba Family*, vol. 2. Southampton: Piccolo Press.

1.2 Band history

In the absence of a substantial literature specifically on the euphonium, much useful information comes from sources dealing with the history of brass bands. One of the leading writers on this subject in recent years has been Roy Newsome, whose 1999 PhD thesis *The nineteenth century brass band in Northern England: musical and social factors in the development of a major musical medium*⁹ examines the development of the amateur wind band in Britain during the nineteenth century, with special reference to the increasing domination of the brass band, particularly in northern England. After a preliminary review of British amateur wind bands generally, Newsome investigates the growth of the brass band competition, showing how the contesting bands were initially concentrated in Yorkshire. The effects of industrial sponsorship and the emergence of the volunteer movement from 1859 are examined, and instrumentation and repertoire are also discussed, along with some collections of early band music. In Part 2 of his thesis, Newsome looks specifically at developments during the final quarter of the century, first of all in terms of repertoire, then through some of the personalities involved - conductors and players - before investigating the roles played by the best of the bands. Finally, having shown how a regional brass band movement grew from a nationwide network of wind bands, his thesis looks at ways in which the fledgling brass band movement began to spread, paving the way for the national and, indeed, international brass band movement of the twentieth century.

Newsome's book *Brass Roots: a hundred years of brass bands and their music, 1836-1936*,¹⁰ also covers the beginning of the brass band movement and its spread throughout Britain and other Commonwealth countries. Chapters in the book cover unpublished nineteenth-century brass band music and the development of instrumentation, music in nineteenth-century Britain, wind instruments and the growth of the amateur band, and popular band music in the twentieth century. Another book by Newsome, *The Modern Brass Band: from the 1930s to the new millennium*,¹¹ also makes a substantial contribution to the literature on the brass band, covering a very important period in the brass band's history, the time before and after the Second World

⁹ Roy Newsome (1999) *The nineteenth century brass band in Northern England: musical and social factors in the development of a major musical medium*. Unpublished PhD thesis. The University of Salford, Institute for Social Research, Music, Media and Performing Arts Research.

¹⁰ Roy Newsome (1998) *Brass Roots: a hundred years of brass bands and their music, 1836-1936*. London: Ashgate Publishing.

¹¹ Roy Newsome (2006) *The Modern Brass Band: from the 1930s to the new millennium*. London: Ashgate Publishing.

War. This period was a turning point for the euphonium in particular, as it saw the instrument established as an important solo voice with band and piano. Roy Newsome's *150 Golden Years - The History of Black Dyke Band*¹² gives an account of banding at the highest level, and also showcases the euphonium and its important role in the brass band and solo repertoire. Much of this solo and band repertoire changed after the Second World War, with the advent of commissioned repertoire by new composers.

Violet and Geoffrey Brand's *Brass Bands in the twentieth Century*¹³ was published in 1979 and concentrates on the beginnings of the now "modern" brass band and the band movement's development through new repertoire, conductors, instruments and contests. Although dated to some extent, this book was one of the first of its kind and focuses on the halcyon days of brass banding in the UK. This book has specific information on the background of the euphonium and where and how it is used in current day music making.

James Scott's article *Brass Legends - Harry Mortimer*¹⁴ makes one realise that there are many famous figures that keep recurring in a study of the brass band repertoire, through major feats of performance, administration and conducting. One of these figures was Harry Mortimer. Mortimer came from a famous family of musicians, and his brother Rex was a well-known euphoniumist whose personal history is directly related to the early years of the euphonium and the way repertoire began to be shaped.

Trevor Herbert's 1991 book *The Brass Band Movement in the nineteenth and twentieth Centuries*¹⁵ is also a fantastic resource for the history of the band movement. The editor has included chapters which start to ask harder questions of the band movement, such as "Brass Band Contests: Art or Sport?" These types of questions have seldom been asked before in print. Important information is covered on early euphonium development and manufacturers and how the instrument has developed.

The Brass Herald, a quarterly magazine published in the UK, beginning in 2003, covers aspects of brass performance from all parts of the world. The magazine has input from many of the

¹² Roy Newsome (2005) *150 Golden Years the History of the Black Dyke Band*. London: Salvationist Publishing.

¹³ Violet and Geoffrey Brand (1979) *Brass Bands in the twentieth century*. London: Egon Publishing.

¹⁴ James Scott (2008) Harry Mortimer, Brass Legend, *The Brass Herald*, no. 24.

¹⁵ Trevor Herbert (1991) *Bands: The Brass Band Movement in the nineteenth and twentieth centuries: Popular Music in Britain*. Milton Keynes, UK; Philadelphia, PA: Open University Press.

worlds leading brass artists from all genres. Information on the euphonium is scattered throughout many different issues, including interesting facts on players of the instrument.

Nigel Clarke's *Martin Ellerby Interview*¹⁶ introduces, in Martin Ellerby, one of the most influential composers for the euphonium and the brass band of recent times. Ellerby can be thanked or heckled for producing what many think is the hardest euphonium concerto ever composed. Composed in 1995 for the euphonium virtuoso Steven Mead, it covers almost every range, technical and musical nuance in one piece. More recently Ellerby has been at the forefront of composing music for the contest arena, which has taken a more musical approach, rather than being purely technically focused. The interview discusses the importance of developing more audience friendly repertoire for instruments including the euphonium.

John Whiteoak's article *Popular Music, Militarism, Women, and the Early 'Brass Band' in Australia* discusses popular music in Australia including ensembles like the brass / wind band and jazz ensembles.¹⁷ The article gives a fine account of the relationship between military and community music, including the involvement of women in the band movement, which was unheard of at the beginning of the twentieth century. The inclusion of women in the band movement during the 1920s and 30s began to break barriers for composers like Helen Johnston, who is discussed further, below.

John Whiteoak's historical article *'The Big Brass Band Battle'*¹⁸ is an insightful study relating to the lifeblood of the brass band, the contest. This article covers the fierce rivalry between the Collingwood and Brunswick Bands, two of the leading Victorian, National and International bands throughout the early part of the 20th century, and it specifically highlights the special contest organised by these bands as a one off "champion of champions" event. In doing so, it highlights how the competing side of the movement has helped to expand repertoire and lift the overall standards of brass bands through solo and ensemble compositions.¹⁹

¹⁶ Nigel Clarke (2008) Martin Ellerby - Composer of the 2008 All England Masters, *The Brass Herald*, no. 23.

¹⁷ John Whiteoak (2002) *'Popular Music, Militarism, Women and the early "Brass Band" in Australia'* Australasian Music Research 6.

¹⁸ Compiled and edited by John Whiteoak and Francesca Folk-Skolaro (1999) *'The Big Brass Band Battle'*, Brunswick Stories and Histories, Brunswick Community History Group.

¹⁹ Other relevant articles on the history of brass and wind bands and their music in Australia include: Roland Banister (1999) *Understanding Military Music*, Australian Music Research, 2 -3: 161 – 174, John Whiteoak (1995) *The Arthur Stirling Australian Brass Band Collection*, Journal of the International Association of Music Libraries. John Whiteoak (1999) *The Big Brass Band Battle*, Francesca Folk Skolaro ed Brunswick Stories and Histories, Brunswick Community History Group. John Whiteoak (2001) *Early Australian Brass Band Music as*

1.3 Repertoire

Winston Morris and Daniel Perantoni's *The New Tuba Source Book*²⁰ is a relatively new addition to the tuba literature, first published in 1996 and reprinted in 2006. This book does not cover the repertoire for the euphonium specifically, but makes reference to the euphonium on many occasions, if only to suggest that some specific repertoire noted in the book can be played on the euphonium. This book highlights the need for a separate book for the euphonium, one which covers the new and extensive repertoire for the instrument.

Lloyd E Bone Jr., Eric Paull and Winston Morris's *Guide to the euphonium repertoire*²¹ is a source book that covers almost every piece of repertoire composed for the instrument up to 2008. This book, the first of its kind, is the only resource which gives both a short history of the euphonium and a guide covering important additions to the repertoire. The book also has interesting chapters on the euphonium and jazz performing, compiled by Mark Dickman, a guide to euphonium/trombone doubling and recording on the euphonium, and important information on being a freelance euphoniumist.

J. Mark Thompson and Jeffrey Jon Lemke's *French Music for Low Brass Instruments*,²² an annotated bibliography, is a useful guide to a specific national repertoire as it lists the French repertoire for the tenor trombone, bass trombone, tuba and bass saxhorn. It also has separate listings of pedagogical materials for each instrument and repertoire suitable for the modern euphonium. Each entry gives the date of composition or publication, publisher, length, range, level of difficulty, use as a competition solo at the Paris Conservatoire and a description of the piece's musical style and character. The works covered range from the late eighteenth through to the twentieth century.

Pop, Tony Mitchell and Peter Doyle eds, Changing Sounds: 1999 International ASPM Conference, Sydney, University of Technology. John Whiteoak (2003) *Pity the Bandless Towns*, Banding in Australian Rural Communities Before World War Two, Rural Society. John Whiteoak (2009) *Brass Banding Meets George Dreyfus* in George Dreyfus with Jennifer Isaacs, Rosemary Richards and John Whiteoak (2009) *Don't ever let Them Get You!*, Melbourne Black Pepper Press.

²⁰ Compiled and edited by Winston Morris and Daniel Perantoni (2006) *The New Tuba Source Book*. Bloomington, IN: Indiana University Press.

²¹ Compiled and edited by Lloyd E. Bone, Eric Paull, R. Winston Morris (2007) *Guide to the euphonium repertoire*. Bloomington, IN: Indiana University Press.

²² Compiled and edited by J. Mark Thompson and Jeffrey Jon Lemke (1994) *French Music for Low Brass Instruments*. Bloomington, IN: Indiana University Press.

Roy Newsome's "History of the brass band repertoire, Part 9"²³ covers the popular brass band repertoire from the early part of the twentieth century up until around 1960. Popular music or "light repertoire" can encompass much of the repertoire that would please ordinary people or, potentially, an audience that is not privy to the workings of the contesting brass band. This article is interesting as the period it covers is a time of rebuilding and restructuring after the war years which had devastated many of the local community bands and organisations. Newsome has penned ten articles in total covering the history of the brass band and its repertoire which are found in various issues, for instance his article "History of the brass band repertoire, Part 10"²⁴ is extremely detailed, with personal quotes from and interviews with some of the band movement's pre-eminent composers, conductors and pedagogues. It includes information regarding the early brass band repertoire that shaped euphonium performance practices and developments, and provides information about significant band composers such as Gilbert Vinter, Denis Wright and T. J. Powell.

Terry Lynn Knupps' dissertation *The Influence of the British Brass-band Tradition on Writing for Solo Euphonium*²⁵ covers the euphonium and its respected heritage in Britain, due to its brass band tradition, and the unmatched quality and abundance of solo euphonium repertoire by British composers. By studying the foundations of the brass band movement, and the composers who have written for the medium, similarities are found in their style of writing for euphonium. Furthermore, examining solo works for euphonium by these same composers (Gustav Holst, Ralph Vaughan Williams, Gordon Jacob, Derek Bourgeois, Philip Sparke and Philip Wilby) reveals analogies, including the use of the instrument's wide pitch range, dynamic contrast, dexterity, stylistic variety and timbral diversity. These common attributes demonstrate that the brass band tradition impacted the development of the English solo repertoire for the euphonium. Aspects of Terry Lynn Knupps' dissertation are covered in this thesis, however I have branched out into other influences where the euphonium is used, not only focussing on the brass band idiom.

David Wayne Stern's dissertation *The use of the euphonium in selected wind band repertoire since 1980*²⁶ presents a survey of the treatment of the euphonium in twenty works for wind

²³ Roy Newsome (2008) History of the Brass Band Repertoire, *The Brass Herald*, no. 24.

²⁴ Roy Newsome (2009) History of the Brass Band Repertoire, *The Brass Herald*, no. 26.

²⁵ Terri Lynn Knupps (2004) *The Influence of the British Brass-band Tradition on Writing for Solo Euphonium*. Unpublished DMA dissertation. Department of Music, University of Missouri.

²⁶ David Wayne Stern (2001) *The use of the Euphonium in Selected Wind Band Repertoire since 1980*. Unpublished DMA dissertation. Department of Music, Texas Tech University.

band composed since 1980. Several orchestration and arranging articles by composers, arrangers and musicologists, offer suggestions for scoring for the euphonium, and those authors' suggestions are included in the study. Although none of the works is for brass band, the use of the euphonium in brass bands and its influence on wind band scoring techniques is also discussed.

Neal Corwell's 1997 dissertation *Original compositions for solo euphonium with tape*²⁷ is a survey covering all of the repertoire then available for the solo euphonium with tape. The document is accompanied by a tape recording of Corwell's performances. I have decided not to add this kind of repertoire to this thesis, as I have made a conscious effort to focus on traditional repertoire which does not use extended techniques and / or tape or CD.

Kelly Thomas' *Selected intermediate/advanced standard tuba/euphonium repertoire: A recording and annotated bibliography*²⁸ deals with the relationship between new repertoire and a recording, which can be dissected by students and used as learning material. This is a concept that I have aimed to incorporate into my own study and practice carried out for this thesis. Much new repertoire has been composed for the euphonium but not everything that may have a significant pedagogical focus is recorded. Thomas' research project consists of two sections. The first is an annotated bibliography that discusses the pedagogical challenges of selected tuba and euphonium solos commonly used during the freshman/sophomore (first year) year of instruction at university level. The second section is a professional-quality compact disc recording of these selected compositions.

John Clayton Metcalf's *The role of the euphonium in selected transcriptions for band of orchestral music*²⁹ draws the interesting conclusion that in band transcriptions of orchestral repertoire, a majority of notes scored for the euphonium part consistently come from the cello part. Metcalf's finding provides important evidence to support my contention throughout this study that the relationship between the euphonium and cello is closer than past research has shown. He demonstrates how a relationship between orchestral and band instruments is carried forward from other orchestral instruments like the bassoon, horn, viola, and trombone to wind

²⁷ Neal Corwell (1997) *Original Compositions for Solo Euphonium with Tape*.

²⁸ Kelly Thomas (2006) *Selected Intermediate/Advanced Standard Tuba/Euphonium Repertoire: A Recording and Annotated Bibliography*.

²⁹ John Clayton Metcalf (1989) *The Role of the Euphonium in Selected Transcriptions for Band of Orchestral Music*. Unpublished DMA dissertation. Department of Music. Agricultural & Mechanical College, Louisiana State University.

and brass band scoring, and shows that the use of octave displacement is very important in the adaptation of string parts for performance by the euphonium in these transcriptions. Metcalf also notes that the versatility of the euphonium enables it to perform with many instrumental groups in a variety of melodic, counter melodic, harmonic, and rhythmic settings.

British trombonist Ken Shifrin's *Orchestral excerpts for the euphonium and bass trumpet*³⁰ assembles a large amount of orchestral repertoire for the euphonium, which was not readily available before this book was published in 1995. Shifrin also provides some useful background on the make and manufacture of various instruments in the tuba family, including different names and terminologies for the euphonium in various parts of the world. Other valuable sections include information on which instruments are playing with the euphonium during specific excerpts.

1.4 History and construction of the euphonium.

This section covers facts and information on the construction of the euphonium. It should be noted that much of the history and construction is also covered in the general books on brass instruments which have been discussed previously.

One of the most useful specialist sources about the euphonium is the *ITEA (International Tuba and Euphonium Association) Journal*, previously the *TUBA (Tubist Universal Brotherhood Association) Journal*. The *ITEA Journal* is a quarterly magazine, published in the USA. It has extensive information on the latest types of equipment for both the euphonium and the tuba, including mouthpieces, mutes and instruments, as well as covering the background of players, including international tours being undertaken by artists. It also deals with the euphonium and its repertoire, and includes reviews of new instruments. This section regarding instruments is very important because as repertoire has expanded, so too has the need for instruments of different sizes and designs to add new colours suitable for various repertoires.

Mark Burroughs' "The founding fathers of today's brass quintet"³¹ argues that brass music making had its beginnings not only in large groups or bands but also in ensembles such as the brass quintet. One of the first brass quintets in the 1830s was "the Diston family quintet", which

³⁰ Ken Shifrin (Ed.) (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*. Birmingham: Anglo Music.

³¹ Mark Burroughs (2009) The Founding Fathers of Today's Brass Quintet, *The Brass Herald*, no. 29.

according to Burroughs were the Canadian Brass of the day.³² This ensemble performed five-part transcriptions for brass, which entertained European audiences and promoted the instruments of Adolphe Sax. Burroughs' article provides important information on the development of the conical bored saxhorn, which later developed into instruments including the euphonium and the tuba. The repertoire was especially arranged for them to perform on Adolphe Sax's new instrument range, which in turn developed into other ensembles such as the brass band.

1.5 Pedagogy

Leonard Falcone's 1951 article "The Euphonium: Cello of the Band"³³ is important as for the first time a major figure such as Falcone publicly stated the importance of the euphonium and its musical relationship to the cello. This paved the way for the instrument to be taken more seriously, prompting the development of new repertoire and instrument designs.

Saito Mitzuru's *A critique of etudes and method books for advanced euphoniumists: Status quo and future recommendations*³⁴ covers etudes and method books which have played an important role in teaching technique and musicality. Euphonium players have been using pedagogical materials originally written for other brass instruments such as trumpet, cornet and trombone which have helped euphoniumists to learn the requisite skills to play the idiomatic nineteenth and early twentieth century repertoire. The manuals are relevant to the recorded music on both CDs due to the nineteenth and twentieth century repertoire included with this thesis. I did not use any of the etudes or method books for my recording project but Mitzuru's critique proved invaluable and interesting to read as another form of guidance for the correct performance of my personal recorded idiomatic euphonium repertoire.

Jennifer Jester's *Interdisciplinary performance and education: The study, the project, and the challenge*³⁵ incorporates recorded music with varying ensembles for the euphonium to perform. Jester's body of work points to new ideas and innovations for the education of euphonium players, in particular for concerts featuring the euphonium. This body of work is relevant to my

³² Mark Burroughs (2009) *The Founding Fathers of Today's Brass Quintet*.

³³ Leonard Falcone (1951) *The Euphonium - Cello of the Band*.

³⁴ Saito Mitsuru (2008) *A Critique of Etudes and Method Books for Advanced Euphoniumists: Status Quo and Future Recommendations*. Unpublished DMA dissertation. Department of Music, University of North Texas.

³⁵ Jennifer Ann Jester (2008) *Interdisciplinary Performance and Education: The Study, the Project, and the Challenge*. Unpublished DMA dissertation. Department of Music, University of California.

research due to the focus on the varying accompaniments used with the euphonium throughout my two CD projects. Through Jester's dissertation I have been able to apply her ideas to developing innovative repertoire or concert programs.

The insights of Brian Meixner's *A pedagogical study and practice guide for significant original euphonium solo compositions for the undergraduate level student*³⁶ are applicable to almost any new piece of repertoire for the euphonium. Some euphonium works become "classics" overnight and are played frequently; however older repertoire may then be neglected. The provision of a CD covering early Australian repertoire with this thesis presents a similar case. The foundation pedagogues in Australasia played and taught the very pieces on my CDs over many years; however, in today's educational institutions they are seen as being out of date. An unfortunate aspect of these pieces no longer being regularly performed is that younger generations will not be able to learn how music was played in earlier times, which was stylistically, tonally and technically different from today's repertoire. Meixner's dissertation is significant due to its focus on undergraduate repertoire. This has given me an insight into what was an appropriate standard of repertoire to record on my two CDs.

Matthew Simmons' *A compilation of 12 progressive festival and concert music selections for tuba and euphonium ensemble, together with three public recitals with works by Bach, Vivaldi, Koetsier, Plog, Arutiunian, Swann, Jager, Hindemith, Vaughan Williams, and others*³⁷ discusses the tuba and euphonium ensemble, and whether it is finding its way into acceptance and appreciation due to more public performances and its increased existence on university campuses. It also includes two patriotic and one jazz selection, creating variety for a multi-purpose use. It contributes to the so far limited repertoire for this ensemble, showing a role for the euphonium which has not been developed very far yet. The goal of these arrangements is to provide aspiring young tuba and euphonium players with appropriate repertoire and information that will give each performer a good musical knowledge base, and to provide

³⁶ Brian Daniel Meixner (2007) *A Pedagogical Study and Practice Guide for Significant Original Euphonium Solo Compositions for the Undergraduate Level Student*. Unpublished DMA dissertation. Department of Music, University of North Texas.

³⁷ Matthew Simmons (2005) *A Compilation of 12 Progressive Festival and Concert Music Selections for Tuba and Euphonium Ensemble, Together with Three Public Recitals with Works by Bach, Vivaldi, Koetsier, Plog, Arutiunian, Swann, Jager, Hindemith, Vaughan Williams, and Others*. Unpublished DMA dissertation. Department of Music, University of Memphis.

performance repertoire that will give each performer an opportunity for meaningful practice, musical growth and a rewarding experience.

Jeffrey Cottrell's *A historical survey of the euphonium and its future in non-traditional ensembles together with three recitals of selected works by Jan Bach, Neal Corwell, Vladimir Cosma, and others*³⁸ looks at the future of the euphonium and explores the possibilities of using the instrument in non-traditional ensembles, and at changing the way in which the euphonium is taught, a way that will adjust to the changing musical climate. A lack of public exposure for the instrument has resulted in people outside of wind band experience being unaware of the euphonium's existence. There have been, however, positive signs in the last thirty years that changes are taking place in the prevailing attitudes toward the euphonium. The formation of the Tubists Universal Brotherhood Association (renamed the International Tuba Euphonium Association in 2000) as a supportive professional organisation, the emergence of the tuba/euphonium ensemble as chamber music, new solo works by major composers and the use of the euphonium in non-traditional ensembles have all served to promote the instrument. This topic intersects with the subject of my thesis in a small way, mainly regarding the role of non-traditional ensembles as accompaniment with the euphonium. This specific dissertation focusses on repertoire that I have not recorded on my accompanying CDs.

1.6 Technique

Matt Tropman's *Summary of dissertation recitals: Three programs of tuba music (Performance)*³⁹ showcases transcriptions for the tuba and or the euphonium, which make up an important part of both instruments' repertoire. The theme of this performance practice is interesting as transcriptions of works for other instruments are included to demonstrate the scope and capability of the tuba as solo and as chamber instrument. Tropman's summary provides other useful models for euphonium transcriptions. I used a similar focus with my performance practice as part of my studies, and substituted researching two recitals with the production of two CDs as part of my PhD thesis.

³⁸ Jeffrey Cottrell (2004) *A Historical Survey of the Euphonium and Its Future in Non-Traditional Ensembles Together with Three Recitals of Selected Works by Jan Bach, Neal Corwell, Vladimir Cosma, and Others*. Unpublished DMA dissertation. Department of Music, University of North Texas.

³⁹ Matthew J Tropman (2009) *Summary of Dissertaion Recitals: Three Programs of Tuba Music (Performance)* Unpublished DMA dissertation. Department of Music, University of Michigan.

Gretchen Bowles' dissertation *The "Golden Age" of euphonium playing c. 1880-1930*⁴⁰ examined the euphonium during the golden age of bands. The dissertation begins with a discussion of the development of the euphonium, more specifically, the double bell euphonium, the instrument used most often during the golden age of bands. The information regarding the double bell euphonium is very interesting as it explores the relationship between this instrument, the baritone horn and the modern day euphonium. The differences between these instruments are also discussed in the current thesis (Historical Origins of the Euphonium, Chapter 2). I used this specific information to understand some of the lesser known models of the euphonium including the double bell version, as they have become popular talking points for many reasons, but mainly due to the differences in meaning between US and European terminology.

The next several sources are theses on particular euphonium players and teachers, which are valuable for understanding some of the formative leading lights in the low brass world. Marcus Dickman's *Richmond Matteson: Euphonium innovator, teacher and performer*⁴¹ is an examination of the life, career and musical styles of Richmond Matteson, an influential jazz euphonium and tuba performer of the twentieth century. This is very interesting because of the extent to which Matteson sought to expand the repertoire of the euphonium. Finding new repertoire for the classical euphonium can be difficult, but playing the euphonium in the jazz realm is something that Matteson pioneered. Jazz is considered a separate genre than classical music, however this examination gives interesting insights into the output of Matteson including his repertoire, stylistic traits and compositional output.

Richard De Forest Good's *A biography of Earle L. Louder: Euphonium performer and educator*⁴² gives an account of this famous euphonium performer and respected low brass educator. Louder has the distinction of being a professional musician in the US Navy Band, Washington D.C. Louder is also the first person ever to complete the Doctor of Music degree in Euphonium Performance, completing it at Florida State University and studying with Leonard Falcone. The study revealed that Louder acted as one of the first catalysts in bringing about a contemporary sound for the euphonium, which then provided an essential transition

⁴⁰ Gretchen Renae Bowles (2004) *The Golden Age Of Euphonium Playing C. 1880-1930*. Unpublished DMA dissertation. Department of Music, University of Southern Mississippi.

⁴¹ Marcus Dickman, Jr (1997) *Richmond Matteson: Euphonium Innovator, Teacher and Performer*. Unpublished DMA dissertation. Department of Music, University of North Texas.

⁴² Richard DeForrest Good (1996) *A Biography of Earle L. Louder: Euphonium Performer and Educator*. Unpublished DMA dissertation. Department of Music, Arizona State University.

between new repertoire and varying euphonium performance practices. De Forest Good's biography of Earle Louder covers many points concerning the concept of sound and how it has changed over time, including the use of vibrato and nuances in contemporary performance, although this study has not influenced my own personal playing.

Richard Henry Perry's *The Tennessee Technological University Tuba Ensemble: A short history and summary of original contributions to tuba/euphonium ensemble literature*⁴³ discusses The Tennessee Technological University Tuba Ensemble, founded in 1967 by R. Winston Morris, and why it is considered one of the leading tuba/euphonium ensembles in the world today. Prior to the formation of the Ensemble there was hardly any concept of music for multiple tubas. Consequently, there were very few works available for such a group, and almost none were available in published form. Therefore the Tennessee Tech Tuba Ensemble had to write most of its repertoire itself. Perry's work is very important as it documents the sixty-one original compositions that have been written by the Tennessee Tech Tuba Ensemble between 1967 and 1995. This number of new compositions, particularly from a university ensemble, is almost unheard of and shows what focussed musicians can achieve. The new repertoire aspect of this literature appealed to me directly as the concept of new music is something I have worked extremely hard on in my own research and performing. Low brass ensemble/chamber music is important for euphonium players, as, in addition to its intrinsic musical interest, individuals are able to hone skills further in these groups to become better musicians. This repertoire, however, falls outside the scope of this thesis.

Sharon Elise Huff's *The life and career contributions of Brian L. Bowman through 1991*⁴⁴ charts the career of one of the United States' most prominent euphonium performers and teachers, Dr Brian L. Bowman. Bowman began his career as a soloist very early in his life and continued being featured throughout his 21-year career as a United States military bandsman. Bowman's high profile as a soloist with the United States Navy Band, the United States Bicentennial Band and the United States Air Force Band has brought greater recognition to the euphonium. The study includes discussion of Bowman's writings, teaching methods and development of various brands of euphonium. This study makes an important contribution to aspects of my thesis, as Bowman's influence in commissioning new repertoire for the

⁴³ Richard Henry Perry (1996) *The Tennessee Technological University Tuba Ensemble: A Short History and Summary of Original Contributions to Tuba/Euphonium Ensemble Literature*. Unpublished DMA dissertation. Department of Music, University of Wisconsin.

⁴⁴ Sharon Elise Huff (1994) *The Life and Career Contributions of Brian L. Bowman through 1991*. Unpublished DMA dissertation. Department of Music, University of Illinois at Urbana-Champaign.

instrument, popularising it and performing on the euphonium over the past thirty to forty years is truly extensive and inspirational, however I have not addressed any of the repertoire commissioned by Bowman in detail due to undertaking my own personal commissioning and CD recording project that showcases original Australian music which is presented throughout this thesis.

Luis Maldonado's *Three programs of euphonium music*⁴⁵ includes world premieres and a repertoire for the euphonium that had not previously been presented, with wind band and / or piano accompaniment. Luis Maldonado was not only an important pedagogue of the euphonium, but also an accomplished performer and expert composer and arranger for it. His tragic death in 1995 robbed the world of further fine additions to the repertoire and of potential advancement of the instrument. The recitals in *Three programs of euphonium music* are also poignant as they were presented by Maldonado for the first Doctor of Musical Arts in Euphonium Performance degree at the University of Michigan. The repertoire presented in the first recital included the *Sonate C-Dur* by Johann Friedrich Fasch, one of the most significant German contemporaries of Bach, Brian Bowen's *Euphonium Music* (1978), which stresses the cello-like expressive qualities of the euphonium, Samuel Adler's *Four Dialogues for Euphonium and Marimba* (1974), the result of the first commission by the Tubists Universal Brotherhood Association (T.U.B.A.), William W. Wiedrich's *Reverie* (1978), which was written for Roger L. Behrend, principal euphoniumist with the United States Navy Band, and Jan Bach's *Concert Variations* (1977), also a commissioned work by T.U.B.A. The second recital comprised David R. Gillingham's *Vintage* (1990) for solo euphonium and symphonic band, and Philip Sparke's *Pantomime* (1986) for euphonium and concert band, which was adapted from brass band to concert band accompaniment by Luis Maldonado. The final recital comprised Hiroshi Hoshina's *Fantasy* (1986), commissioned by Toru Miura, Japan's most noted euphoniumist, Alec Wilder's *Sonata for Baritone Horn* (1959), Neal Corwell's *Odyssey* (1990) for euphonium and taped synthesiser accompaniment, written for Brian Bowman, and Wilhelm Ramsøe's *Quartet No. 4, Op. 37* (1888). The significance of this repertoire is important due to the inclusion of instruments that would not normally be associated with the euphonium including the marimba. Some of the mentioned music has become staple repertoire for all euphoniumists, which includes it being required at auditions for military bands and universities. Much of the repertoire listed demonstrates similar qualities to the new music I

⁴⁵ Luis Maldonado (1992) *Three Programs of Euphonium Music*. (Performance). Unpublished DMA dissertation. Department of Music, University of Michigan.

have commissioned, in that they are significant additions to the euphonium repertoire list. These works are not unconventional in compositional terms and the addition of using the marimba and other accompaniments only showcases the potential for ways in which new repertoire can be expanded.

Chapter 2

Historical Origins of the Euphonium

2.1 Introduction

The euphonium has been made in various shapes: upright, bell-fronted, trumpet-style and the American over the shoulder style. The modern day euphonium is a valved brass instrument with a 9ft tube of widely conical profile, pitched in B \flat and played with a deep cup mouthpiece. The conical bore almost constantly expands from the mouthpiece to the bell, giving it a very rounded, mellow tone. The only part of the bore that does not expand is that portion which encompasses the first, second and third valves, where the bore size remains constant. Today, euphoniums are made mostly in Japan, Switzerland and Germany although American firms such as C G Conn were very popular, manufacturing smaller bored instruments for American school bands until recently. To understand the euphonium further we need to understand the instrument's origins and development, to see why and how its technology and playing style has developed in the way that it has.

Today, as well as the standard euphonium there is the double bell euphonium and the small-bored baritone horn. On the double bell euphonium either the fourth or fifth valve (depending on whether the instrument is compensating) sends the air through the small bore tubes in the instrument and out of the small bell. The small bell gives the same effect as playing the baritone and so the player could alternate between the bright sound of the baritone and the rich warm sound of the euphonium. This instrument was very popular in the late nineteenth and early twentieth centuries in the golden age of bands in America and was used as the preferred solo instrument, second only to the cornet. Soloists such as Simone Mantia, Joseph Orlando DeLuca and Joseph Michele Raffayola, who were all virtuoso performers on the euphonium in the early twentieth century, used this as their preferred instrument.⁴⁶

2.1.1 The euphonium and baritone horn

We need to understand the history of the euphonium in order to understand its musical role and capabilities now. Developments have been made gradually with technological advances, which

⁴⁶ Gretchen Renshaw (2010) Simone Mantia Website. Retrieved from <http://www.simonemantia.com/biography.html>

will be covered below. It is impossible to understand the special musical role and capabilities of the euphonium unless we have a firm understanding of its history, including the precursor instruments to the euphonium, how the instrument became popular and where the instrument is positioned in the current modern musical environment.

2.1.2 History of the euphonium

While at the turn of the eighteenth century most stringed instruments were well developed, wind instruments were still in their infancy. The origins of brass instruments as a whole can be traced back to shell trumpets and conches⁴⁷ but it is not known exactly when animal horn blowing began. Trumpets, which were first made from conch shells, have been used since ancient times as ritual instruments in many cultures, while silver and bronze trumpets with long straight tubes and flared bells still survive from ancient Egypt. Several versions of the trumpet developed in medieval Europe.⁴⁸

The most direct antecedents of the euphonium with regard to technology were the serpent and later the ophicleide. The serpent originated in the late sixteenth century and was primarily utilised to support the bass line in military marching bands and church music. It typically had six holes, to which keys were later added, was made of wood, brass or silver and was in use for approximately three hundred years, becoming obsolete in the early nineteenth century due to the invention of the ophicleide, which at the time was a far superior instrument due to a firmer pitch centre and consistent tonality throughout.⁴⁹

⁴⁷ Hajime Fukui (1994) *The Hora (Conch Trumpet) of Japan*, pp. 47-62 Vol. 47. The Galpin Society Journal.

⁴⁸ Hajime Fukui (1994) pp. 47-62 Vol. 47.

⁴⁹ Bevan (1978), p. 141



Figure 1: Serpent by Forveille, Paris 1821⁵⁰

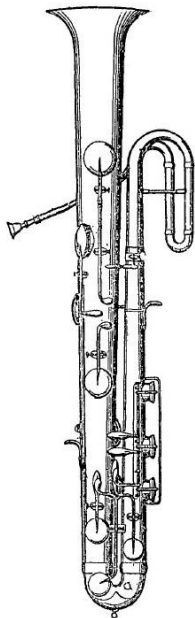


Figure 2: Ophicleide, 9 Key Gautrot in E \flat , Paris c. 1844⁵¹

The ophicleide was a louder and stronger toned instrument than the serpent, more sonorous and more flexible, allowing it to handle rapid passages more effectively. The serpent had suffered severe intonation problems and in this regard the ophicleide also represented a substantial improvement. The ophicleide resembled a combination of the modern bassoon, with its upright appearance, and the baritone saxophone, with its large keys and metal body. The ophicleide is the most direct forerunner of the euphonium and is a tenor version of the keyed bugle, invented by Jean-Hilaire Aste (Halary) in Paris in 1817.

⁵⁰ Picture of Serpent (n.d.) Retrieved from <http://www.yeodoug.com/articles/serpent/serpent.html>

⁵¹ Bevan (1978), p. 141

Despite the obvious differences in shape, the most crucial difference between the ophicleide and the serpent was the ophicleide's more robust metal construction, which allowed it to be more accurately constructed. This had a significant aural impact on the way it blended with other brass instruments, and also led to superior tonality and intonation.⁵² The ophicleide was further improved by adding keys to the instrument, and the holes could then be further away from each other, leading to an improvement in tuning and extending its range of three octaves. It had two crooks, making it playable in B \flat or C. The eventual number of keys varied between nine and twelve, eleven becoming normal.⁵³

The invention of the ophicleide sparked considerable curiosity regarding keyed tenor instruments throughout Europe, particularly in France, Germany and Austria. Many variants of the instrument were developed and constructed in brass or wood with narrow or wide bore and eight to twelve keys, but few of them survived the time span of the ophicleide, which remained in use until around 1900.⁵⁴ In the later developments of the ophicleide, two tubes (the bell flare which is the segment closest to the bell end and the lead pipe section which is the area closest to the mouthpiece) were separated. Instead of the bell and tubing facing upwards, designs began to experiment with bell direction and overall shape of valves and keys, giving the tuba shape (see Figure 3 below) and later the oval form of the "Wagner tuba" and the helicon (see Figure 3). It is the pitch and bore of the euphonium that makes it a successor to the ophicleide and its full resonant tone also resembles that of the ophicleide.

⁵² Paul Schmidt (1997) Retrieved from The Serpent Website <http://www.serpentwebsite.com>

⁵³ Bevan (1978), p. 143

⁵⁴ David Guion (n.d.) Serpent, Ophicleide, and Bombardon: Ancestors of the Tuba. Retrieved from <http://factoidz.com/serpent-ophicleide-and-bombardon-ancestors-of-the-tuba>



Figure 3: 1870s Martin, Pollmann & Co., New York, Top Action Helicon in E♭⁵⁵

The valve to nineteenth-century instrument makers was like the philosophers' stone of the middle ages.⁵⁶ There is some confusion over who invented the valve but it is generally accepted that it was Heinrich Stölzel a member of the Breslau Theatre orchestra who devised a method of obtaining a chromatic scale without hand-stopping.⁵⁷

From 1814 onwards many different instrument makers produced variations on the valve. On a three-valved instrument the first valve took the pitch down a semitone, the second valve a tone and the third valve a tone and a half (the first and second of these were eventually swapped).⁵⁸

The Berliner valve (which refers to the piston valve) and the rotary valve were both developed in 1818 by Friedrich Blümel and Heinrich Stölzel⁵⁹ but these two different valve systems became preferred in separate countries. The rotary valve came to be preferred in Germany and the Berliner valves became a French and British preference. It remains unclear why these valve

⁵⁵ Martin Pollmann & Co (n.d.) Picture of an 1870's New York E♭ Top Action Rotary Valve Helicon. Retrieved from

<http://www.horncollector.com/Low%20Brass/Helicon/1870%20Martin%20Pollmann%20Eb%20Helicon.htm>

⁵⁶ Bevan (1978), p. 181

⁵⁷ Bevan (1978), p. 182

⁵⁸ National Music Museum (2003) History of the Different Types of Valves. Berlin Valves: This type of piston valve was developed in Berlin both in 1827 by Heinrich Stölzel and independently in 1833 by Wilhelm Wieprecht. The inlet and outlet for the valve tubing is arranged on the same plane as the main tubing. As a result, the casing for the Berlin valve is more bulky than it is for the other types of piston valves.

Périmet Valves: The Périmet valve is named after François Périmet, the Parisian who invented this type of piston valve in 1838 and patented it the following year. The valve loops are arranged in such a way that the inlet tubing is positioned on a different level than the outlet tubing. The piston is held at rest by a spring, which is placed either on top (top-sprung) or below (bottom-sprung) the piston. The Périmet valve is now the standard for trumpets in most countries (except Germany and Austria), and is often simply called the "piston valve."

⁵⁹ Bevan (1978), p. 182

preferences were taken up in these countries, but it is known that Adolph Sax tried both versions, preferring the Périnet / Berliner type for his saxhorns,⁶⁰ which went on to be influential in France in particular. Although many types of valves were being produced, only the rotary and piston valves survive and are used on today's instruments.⁶¹

2.1.3 Where does the Euphonium fit?



Figure 4: The current model Besson Prestige euphonium, model 2051⁶²

The name euphonium comes from the Greek word euphonos, meaning 'sweet-voiced' or 'great-voiced'. It is likely that the modern euphonium is so named to embrace both meanings of the word, as they both aptly describe the musical qualities of the instrument.⁶³

The history of the euphonium in particular is a much-debated subject. It has evolved from many other instruments, most of which were very short lived. This has caused confusion in the names of instruments and has led to many similar instruments having different names, which makes it difficult to trace the history of the euphonium accurately.

⁶⁰ Bevan (1978), p. 245

⁶¹ National Music Museum (2003) History of the Different Types of Valves. Retrieved from <http://www.usd.edu>

⁶² Current model Besson Prestige Euphonium. Retrieved from <http://www.besson.com/en/instruments.php?mode=productsList&cid=9>

⁶³ Shifrin (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*.

To help with the classification of the many types of instruments that resemble the euphonium, a concise table is included below to provide a context for some of the terminology which is used in this thesis.

Table 1: Comparison of terminology for euphonium and related instruments

Australian	British	American	French	German	Italian
tenor horn	tenor horn	alto horn / tenor horn	saxhorn alto	Althorn	flicorno
baritone horn	baritone	baritone horn	tenor saxhorn	Tenorhorn	flicorno
euphonium	euphonium	baritone	saxhorn basse	Baritonhorn	flicorno basso
tuba	tuba	tuba	tuba	Bombardon or Tuben	flicorno contra basso

Because so many different variations of the euphonium and baritone horn appeared throughout the world, problems with naming have occurred. This next section explains some more of the terminology regarding these instruments in more detail.

The first instruments to be produced that resembled the euphonium were German instruments made around 1830 - 1845. These were similar to the ophicleide except that the instruments used valves and not keys, and were formed from two parallel tubes bent in a more compact manner. From the picture descriptions of the ophicleide and the development of the halycon (on page 20 and 22 of this thesis) it is understood that wide and narrow bore instruments were already being differentiated at this time.

The terms *Bombardone* or *bombardo* were used in Germany up to WWI to refer to a range of low brass instruments including the ophicleide, Basshorn, Flügelhorn, bass ophicleide and valved tuba. There was also a chromatic tenor horn in B \flat with Stölzel valves called a Tenortrompete and the Stölzel chromatic basshorn in F or E \flat was called a Basstrompete. There are, however, no surviving examples of these early instruments. In the 1840s a bell-front tenor horn in B \flat which they also called a Basstrompete was made in Germany. It had both a wide bell and a narrow bell version and was used in Austrian and Bavarian bands and can sometimes be found in these bands today. Wieprecht's instruments included an althorn with a 7-inch bell and a two-tone third valve made in 1837. The following year Guichard in France produced a clavicor, which was an upright tenor with a screw bell, and 3 Stölzel valves (two for the right

hand and one for the left). It was a small bore instrument usually 8 ft in C with a B \flat crook and had a long narrow bell. This instrument was reproduced in London with 3 standard valves and called an althorn and was used in bands in the 1840s and 1850s.

As well as the aforementioned, Germans have called the various instruments we know as euphonium or baritone, the Baritonhorn, Tenorhorn, Basstuba, Tenortuba, Bassflügelhorn, Tenorflügelhorn and the Baritonkornett. The French use the names saxhorn basse, saxhorn baryton, saxhorn tenor, basse-a-pistons, bugle basse, bugle tenor, and tuba basse, which are purely alternative terms for the same instruments. In Italy the terms used for the euphonium and baritone are flicorno basso, flicorno baritono and flicorno tenore and the Italian tromba bassa is an instrument, which is still in use in military bands in Italy.

Adolphe Sax arrived in Paris in 1844⁶⁴ and began to replace the mixed assortment of brass instruments then being used in military bands with a family of instruments called saxhorns, based on German valved bugles, tenors and tubas. There were a series of different instruments, which had sections with different bore shapes, which had a genuinely conical shape, gradually flaring from the mouthpiece to the bell.⁶⁵ There were nine sizes, from the *sur aigu* down to the *contrebasse*, although the two highest and the two lowest were hardly used. The others were all adopted as part of the standard instrumentation of French military bands. Wieprecht and Moritz, the master builders from Germany and Austria, were also making valved bugles in all shapes and sizes including low sounding bass bugles. They were originally bell-front instruments but uprights were also made, and by 1847 all were available with a fourth valve for the left hand. Other Paris instrument makers claimed that Sax had copied their ideas and were annoyed at his success, but he is still generally credited with contributing the most to the development of the valved bugle.⁶⁶

A German musician named Sommer coined the name “euphonium” in 1843;⁶⁷ he would call his own converted ophicleide a “euphonium” after improvements by a Viennese instrument maker were incorporated that included valves instead of keys. Significantly, these improvements included the instrument being adjusted to look more like the now current shaped

⁶⁴ Herbert (1991), p. 18

⁶⁵ Bevan (1978), p. 246

⁶⁶ National Music Museum (2003) History of the Different Types of Valves. Berlin Valves

⁶⁷ Shifrin (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*.

modern euphonium. This was the first time the word “euphonium” began to refer to the modern day instrument.

Minor variations exist on most euphoniums in the degree of flare of the bell and the amount by which the bell projects above the topmost bow of tubing, but these are largely individual preferences by the different manufacturers which have been introduced to help with patent issues after copying original instrument design. Some small regional variations in styling also exist, for example American instrument makers tend to tilt the widely flared bell forward from the plane of the coil, while the coiling of German instruments is more strictly elliptical compared to the American instruments. The euphonium had moved away from the saxhorn shape and size as early as 1829⁶⁸ (which means that the size had moved away from the smaller compact instrument since its early beginnings and now more or less resembled half the size of a tuba) and taken on a more “tenor tuba” persona leaving the baritone horn and tenor horn to keep the already mentioned saxhorn distinctiveness.

The changing use of terminology even in the last half century can be seen in Leonard Falcone’s 1951 article “The Euphonium - The Cello of the Band” in which he says that the euphonium has four valves and often has two bells.⁶⁹ Since Falcone’s article euphonium construction has changed considerably as neither of these two defining features is necessarily applicable in today’s terminology, though he does also state that the euphonium has a larger bore than the baritone - a feature which remains typical today. Although this article is over sixty years old, the terminology and facts are still true apart from the reference to the 4th valve and the now defunct double bell euphoniums, which stopped being built around 1960.⁷⁰ Double bell euphoniums are now quite rare and are only used on special occasions, including educational performances at festivals to re-create their original context and comparisons to modern day instruments.

Falcone also declared that the euphonium and baritone should be considered as one and the same because “They use the same technique and play the same band parts”.⁷¹ While this may

⁶⁸ Bevan (1978), p. 222

⁶⁹ Falcone (1951), pp. 24,40,41

⁷⁰ Falcone (1951), pp. 20,40,41

⁷¹ Falcone (1951), pp. 20,40,41

have been true at that time, the two instruments have a distinctly different bore, which has significantly changed the tone and tessitura of each.⁷²

The problems of naming instruments that we have already noted are still apparent, causing further confusion between the euphonium and the baritone today. In Germany, for example, the *Baritonhorn* is the wider bore instrument equivalent to the British euphonium and their *Tenorhorn* is the British brass band-style baritone horn. Since the terminology can be so confusing and variable, I will be using the British terminology throughout the thesis, both for the sake of clarity, since it clearly distinguishes between the main wide and narrow bore types, and because it is in common use in Australia.

American manufacturers have tried to combine the qualities of the two instruments, coming up with what American school bands know as the baritone. It has almost entirely conical tubing, a small bell and a bore of about .560 of an inch, midway between that of the euphonium and baritone horn,⁷³ the sound is lighter and brighter than a typical euphonium tone. It is therefore no surprise that there is so much confusion in American bands. Publishers often cause further confusion in this region by writing baritone parts that they intended to be played on the modern day euphonium.

In his 1951 interview, Falcone described the baritone as a small euphonium, which would have been true in 1951, as the majority of euphoniums made in this era were of a smaller and more compact size. It was not until many years later that the euphonium began to grow in size. The difference between the euphonium and the baritone is the sound; the euphonium has a larger bore, with a little richer and larger baritone bass sound. The baritone is closer to a high tenor quality of timbre.⁷⁴ This quote by Sharon Elise Huff, is still true today even though some baritones are now equipped with a fourth valve (which has become quite popular). In England the difference is that the euphonium is a larger bored instrument than the baritone. The confusion between clefs has also been used as a distinction in the USA, (however this is just a convention in band scoring and does not relate to an actual difference between the two instruments) the baritone using treble clef in B \flat and the euphonium also using treble clef in

⁷² Falcone (1951), pp. 20,40,41

⁷³ All measurements are in inches, bore size is an internal tubing measurement.

⁷⁴ Huff (1994), p. 152

B \flat , and bass clef in C. Whether an instrument has an upright bell or two bells or four valves has nothing to do with its identity as a euphonium.⁷⁵

The double-bell euphonium, now nearly extinct, can make the sound of a baritone by using the smaller bell, but the same instrument without the smaller bell is usually called a baritone in America.

It is also worth considering that when Falcone was writing in 1951, the large-bored instrument, which we now know as the euphonium,⁷⁶ was relatively unknown in American school bands, where small-bored baritones were generally used. Professionals in the USA such as Falcone, from Michigan State University, and Simone Manita from John Philip Sousa's Band, however, were using euphoniums rather than baritones at a time when the instrument was popular among amateur players in Europe. The novelty of the new instrument in America therefore gave people a false impression of its superiority. The American instrument maker C.G. Conn still currently makes instruments of exactly the same dimensions but calls the more expensive ones euphoniums, adding to the confusion.

To this day there is still confusion in the United States about the differences between these instruments. Composers have to bear most of the blame in this regard, as any repertoire from the United States always lists the euphonium part as a baritone part. It is common practice however, that all British, Australian, US and other world-wide exponents of the euphonium who see this sign know to play this on the euphonium, and not the British brass band baritone horn.

British style brass bands and some European bands use both euphoniums and baritones with separate parts and so it is important that the distinction between them is made. A comparison between the euphonium and the American baritone show that there are some significant differences but the American high school bell-fronted baritone has similar dimensions to the euphonium, which are consistent to a medium-bore size rather than the small bore British baritone. In fact the American high school instrument is a kind of "hybrid" instrument somewhere in between the two, of which the parts could be played on either the modern day baritone or euphonium.

⁷⁵ Huff (1994), p. 152

⁷⁶ Falcone (1951), pp. 20,40,41

The American “hybrid” instrument is an effective compromise for students that can cover both roles, but with this instrument there is a distinct lack of character in the tone and sound of the instrument.

The smaller bore of the baritone helps the instrument achieve a lighter and brighter tone quality. The baritone usually has three valves (the euphonium can actually have anywhere between three and five valves) but more recent models include four-valved versions, mainly to help intonation. The direction of the bell and the position of the valves have no real impact on the definition of the instrument. While both the euphonium and baritone can play in B \flat treble clef or C bass clef, the range of the two instruments is somewhat different due to the options with the fourth valve on the euphonium being able to play lower because of its extra tubing. Nevertheless, the two instruments are alike in many ways, but the biggest differences are the varying tones they make, the euphonium creating a tenor, and at times a full bass tone, and the baritone a more alto / higher sounding tone.

2.1.4 Technology and intonation

With regard to intonation, all brass instruments apart from the trombone are intrinsically imperfect. The fundamental problem is the conflict between the just intonation produced by the natural overtone series and the equal temperament required in modern ensemble playing. As the euphonium is an instrument pitched in B \flat , all B \flat 's on the instrument are in tune with each other, but the F's and high C are sharp, and D's, A \flat 's and E's are flat. The higher up the overtone series a note is pitched, the more out of tune the instrument becomes. The lower notes can usually be lipped into tune but the higher ones are too out of tune to use and require alternative fingerings. When valves are used, the partials are based on a different fundamental pitch and the same thing occurs with, for example, all the notes a semi-tone lower being out of tune if second valve is lowered. The common problem with the intonation is thus the particular harmonic series that needs to be adjusted to play the instrument correctly.

Figure 5 shows how brass instruments make different notes and pitches based on the harmonic series.

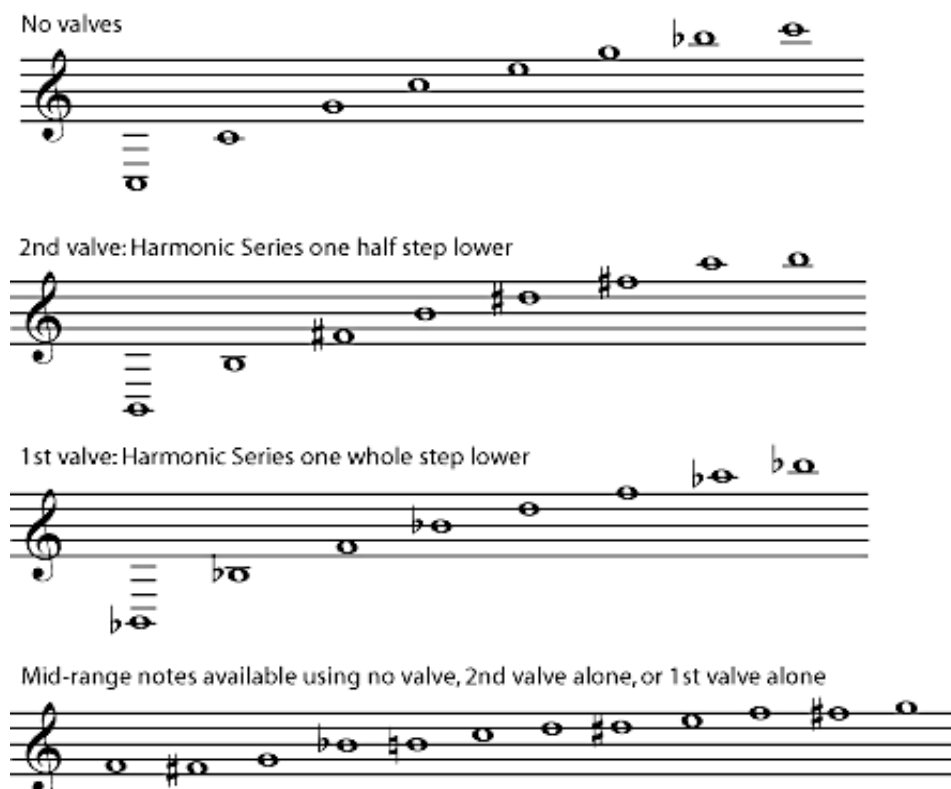


Figure 5: Harmonic series by Catherine Schmidt-Jones⁷⁷

The harmonic series shown in Figure 5 are notated in C for brass instruments that sound B \flat for example, a B \flat trumpet. There is an entire harmonic series for every fundamental, and any note can be a fundamental. It is a case of one finding the brass tube with the right length. So a trumpet, euphonium or tuba can access one harmonic series using no valves, another one a half step lower using one valve, another one a whole step lower using another valve, and so on. By the time all the combinations of valves are used, there is some way to get an in-tune version of every note that is needed.

The euphonium and the baritone have both had numerous acoustical and intonation problems. Although many of these have now been resolved, they can vary depending on manufacture, design, compromise tuning, the player, the mouthpiece and the temperature of the instrument.

In 1878, instrument maker David J. Blaikley (working in the London-based John Boosey Company - later Boosey & Hawkes, and most recently acquired by Besson) invented a revolutionary compensating system. This consisted of additional tubing in the fourth valve, and a unique method by which air is routed back through the first three valves when the fourth valve

⁷⁷ Catherine Schmidt-Jones (2010) Harmonic Series. Retrieved from <http://cnx.org/content/m11118/latest>

is pressed in combination with them (Figure 6). By rerouting the air through extra compensating loops, the problems in pitch and intonation that are inherent in the increasing lengths and proportions of the tubing in a euphonium are almost completely removed. The diagram below shows how this compensating system diverts the airflow. In a compensating instrument, players can play a full chromatic scale across the entire range of the instrument, with each note easily available and approximately pitched. However even with the compensating system in place some notes on the euphonium are still sharp in pitch.

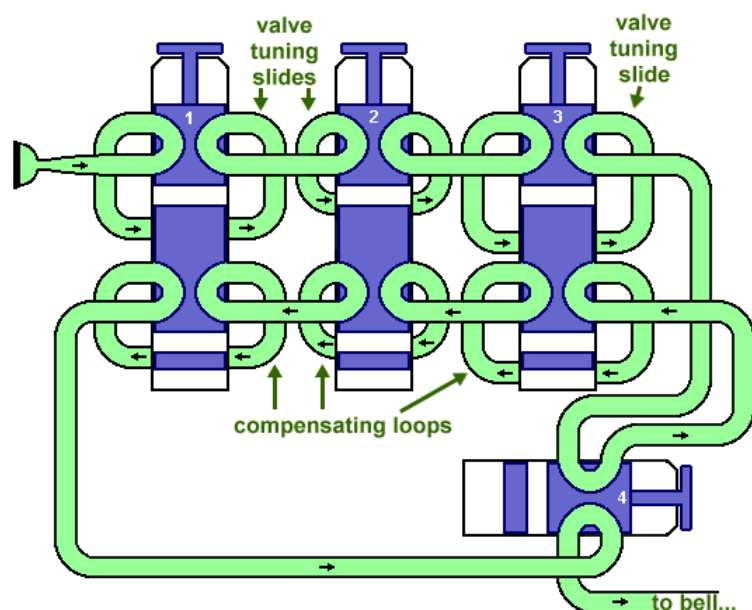


Figure 6: The Blaikley compensating system⁷⁸

Figure 6 shows an overview of how air passes through the first valve slide, second, third and the fourth valve slide and the first valve-compensating loop. Note that the diagram is showing the euphonium with all valves depressed.

Even today, the compensating system developed by Blaikley has not been fundamentally altered. As testament to his invention, when his system came out of a one hundred year patent restriction in 1978, other instrument makers were quick to copy his designs as soon it was legally possible. Compensating systems are often used on all of the lower brass instruments, not just the euphonium, to correct the inherent sharpness in the lower registers of these instruments, thereby improving their reliability across a broad range of musical functions.

⁷⁸ David Werden (2004) The Four-Valve Compensating System. Retrieved from <http://www.tubaeuph.com/eu-articles-comp.cfm>

The modern euphonium originally had three valves like most other brass instruments. Later models are far more likely to have four valves, which became popular after the invention of the Blaikley compensation system which greatly improves intonation and ease of playing - however there are still three-valved versions of the euphonium available for students or younger players who are not able to play an instrument with the added weight when standing up. A right-facing instrument with the first three valves positioned on top of the instrument is the most common euphonium design in France and Germany where most of the European euphoniums are manufactured. The fourth valve, when present, is generally placed either in line with the first three on top of the instrument, or positioned halfway down the right side of the instrument in order to be played with the left hand. Australian musicians most commonly use the latter design.

Although the Blaikley system helped intonation across the range, including the troublesome lower register of the euphonium, the instrument continued to have inherent intonation issues particularly on concert E \flat and F, which tended to be very sharp. An invention by the Besson musical instrument company went quite a way to fixing this issue, through the introduction in 1998 of a main tuning slide trigger.⁷⁹

A further challenge with intonation is that an increase in temperature from 2.7 degrees centigrade to 32.2 degrees centigrade will raise the pitch a semitone, in hot weather the pitch of brass instruments rises, not because the brass expands, but the sound waves travel faster through warm, less dense air and strike the ear at a faster rate so that the listener perceives it as higher.⁸⁰ This is a problem for all brass players, which even the newer instrument designs do not overcome.

One of the leading manufacturers of euphoniums today is the Besson/Bufet Company, based in France and Germany. Some of the latest design features on their high-end instruments make them capable of producing music of a quality that could not even have been imagined by players, or audiences, of the serpent or the ophicleide. For example, the lead pipe of many models of the Besson euphonium is not directly soldered to the bell of the instrument. Instead, they are connected by a brace that allows the bell to vibrate more freely, resulting in an improved tonal quality. The operation of Besson valves has also been fine-tuned, using patented spring dampers and bottom sprung valve systems that allow the valves to move very much

⁷⁹ Some more expensive brands of euphoniums now have a main tuning slide trigger as standard.

⁸⁰ Bevan (1978), p. 56

more quietly and quickly than previous structures permitted. Imaging lab technicians can now make instruments with different metal compounds, and are able to test them acoustically on computers as well as playing them.⁸¹

2.2 Conclusion

The development of the euphonium and its technology has affected a variety of matters which are discussed below, including the possibilities for new repertoire, the qualities of lyricism and overall virtuosity for the instrument. It has only been in the last twelve or thirteen years that the euphonium has had the potential to be a near perfect instrument through the addition of a main tuning slide trigger on some models in 1998. This being said, intonation problems on the euphonium have been an issue since the instrument's inception; however many performers have dealt with the issue of poor intonation in certain registers via adjustments with the lip as previously discussed. Throughout much of the instrument's early development there has been a general trend for the bore of the euphonium to be widened. Today, however, newer models of euphonium have begun to change again and the current trend is to make the instruments smaller, which helps to create a more focussed tone. All of these individual changes, including the resolution of intonation issues, have had an impact on how the euphonium has developed. The following chapters explore the roles played by the euphonium in a variety of repertoires, demonstrating some of the important ways in which the euphonium's repertoire has developed beyond its traditional brass band idiom.

⁸¹ At this point there would have been pictures to display new findings, but due to copyright issues covering the making of valves and how they are designed it was not permissible to do so.

Chapter 3

The Euphonium, Its Traditions and Current Social Status

3.1 Introduction

The formative period of the euphonium is closely connected with the early history of the British brass band movement in the mid-nineteenth century.⁸² The brass band musical tradition has one of the longest music traditions in the UK, and many of the world's finest exponents of brass playing have been (and are still) key participants in this cultural movement.⁸³ Brass bands have also had an affinity with the Commonwealth countries, particularly in the United Kingdom, Australia and New Zealand. Norway, Denmark, Sweden, Holland, Belgium, Switzerland, Austria and Canada also have a significant number of bands, as does the USA. Today's bands in the latter countries still follow the trends in repertoire and concepts of their British counterparts, although they have also forged their own repertoire, composers and idiomatic traditions, particularly in the USA.

Community bands started out mostly in the north of England at the beginning of the nineteenth century. Music had previously been an upper class luxury and the workingmen's bands were born in towns, villages, factories and mines which developed as a result of the industrial revolution. Because the band movement was primarily a community-based phenomenon in the early years, the bands were generally made up of local workers from commercial companies that maintained each band. Many industries had their own bands, which were primarily used to build morale in those difficult working conditions.

The forerunners of fully-fledged brass bands were originally made up of mixed reed and brass instruments. These bands can be traced back to the seventeenth century, but most have their origins in the late eighteenth century including Peter Wharton's Reed Band (which was later to

⁸² Although this thesis covers the euphonium's history, it is important to note that it is not solely concerned with the brass band movement. I am therefore aiming to provide an extensive background for the euphonium, which is needed in the following chapters which explore the close relationship between the euphonium and the various ensembles which utilise it.

⁸³ Herbert (1991), p. 11

be named the Black Dike Band)⁸⁴ and were similar in some respects to the modern day wind band or concert band. Although these bands included flutes, clarinets, serpents and horns, the instrumentation began to change quite rapidly (see below). The brass band movement grew from this very humble tradition of community music making, building on the growing popularity of brass instruments, beginning in the 1830s.⁸⁵ The brass instruments of the day included various keyed brass instruments like the ophicleide, keyed bugle and French horns. The standardisation of all-brass instrumentation in preference to the original reed and brass formation gathered momentum in the 1850s.⁸⁶ Instruments such as the tenor horn and baritone horn (which now gave the modern brass band of the time a tonal colour) had not been heard before. Historian Dr Roy Newsome argues that the brass band movement was inspired by the Great Industrial Exhibition of 1851, held at the Crystal Palace in London.⁸⁷ It was there that Adolphe Sax displayed his brand new family of homogenous conical brass instruments called the “Saxhorn” family. Newsome states that this exhibition was seen by many of the working-class men who had been offered special train excursions to attend the exhibition (to encourage them to use the railways and also to introduce them to a whole new range of manufactured goods).⁸⁸ These men, many of whom played in amateur ensembles made up of a variety of wind instruments, saw these new instruments demonstrated by the Distin family, a family of musicians from France. The Distin family had only recently acquired these new saxhorn instruments from Adolphe Sax⁸⁹ in 1844 and subsequently was employed to tour with the instruments and the idea of an ensemble made up exclusively of brass instruments was born.⁹⁰ The Sax instruments became advertised and subsequently were well known around the band scene at that time. It was not until some years later that most bands converted to all brass, with the major factor in this change being the element of the “contest”.

If a vacancy arose in a particular section of the brass band it was very easy for a member of another section to cover the part simply by changing instruments. This was fairly easy to do as the majority of the instruments played in the same clef, and used exactly the same fingering for notes, with the exception of the bass trombone, which read in bass clef and in the early days was normally tuned in G. Another advantage of an all-brass formation was that members of a

⁸⁴ Newsome (2005), p. 18

⁸⁵ Herbert (1991), p. 13

⁸⁶ Newsome (2005), p. 18

⁸⁷ Newsome (2005), p. 18

⁸⁸ Herbert (1991), p. 20

⁸⁹ Burroughs (2009) pp. 54,55

⁹⁰ Herbert (1991), p. 20

brass band were able to sustain a more even pitch centre as opposed to the wind and reed bands, mainly due to the brass instruments being intrinsically better in tune than wind instruments. Temperatures made a substantial difference to the pitch of woodwind instruments, and it was often difficult to use these woodwind instruments in extreme conditions; although this was also an issue for brass instruments as well, the variation was much smaller.

From 1850 onwards the companies employed bands and purchased instruments so many of the members began to rehearse full time for concerts and contests, which meant many workers began to take home instruments with the prospects of leaving their normal and often dangerous jobs to join the band.⁹¹ In 1816 band members were mainly from the middle classes, but by 1833⁹² bandsmen were, almost without exception, from the working class; this was mainly due to industrialists becoming involved with their local bands. A newspaper report of 1855 commented:

Messrs. John Foster and Son, of Queenshead, having lately become acquainted with the depressed position of the band, determined to make an effort themselves to raise it up again. Accordingly they have purchased from the eminent maker, Mr Joseph Higham, Victoria Bridge, Manchester, a new set of instruments, which have this week been delivered to the band, that in future is to be denominated the 'Black Dyke Mills Band'.⁹³

Working in villages that were mostly made up of the mining and industrial background the brass band became an avenue to open up an artistic musical experience to the public, which had been unavailable in previous years. There were of course community dances, but as far as a musical group performing hymns, marches, waltzes, foxtrots and music for all sorts of occasions, including selections from the great orchestral and chamber composers was concerned, the brass band was the only musical outlet for many communities around the UK.

By 1855 the euphonium had become firmly established as an integral member of the "modern" brass band. The euphonium had begun to supersede the ophicleide by this stage mainly due to the euphonium's far superior build and accuracy of pitch. Since the early period of standardisation of c. 1850 - 1855, brass bands have not significantly changed their

⁹¹ Herbert (2000), p. 20

⁹² Newsome (2005), p. 18

⁹³ Newsome (2005), p. 18

instrumentation, although typical seating plans have changed somewhat. This aspect has been adjusted and manipulated mainly in response to composers wanting a specific effect, such as an antiphonal sound with forward facing instruments such as the cornet and trombone facing each other or the audience to achieve a specific type of colour or musical feature. These changes have not affected the euphonium, only added a variation on the instrument's projection, depending on where the composers have decided to place the instrument on the stage for each individual composition.

One of the first pieces of repertoire composed at the beginning of the twentieth century was called *Gems from Sullivan's Operas*⁹⁴ (1900), which was composed as a tribute to Sullivan who had died the same year. Some of the very skilled musicians and arrangers of the twentieth century, including J. Ord Hume, Samuel Cope, Shipley Douglas, William Rimmer and J.A. Greenwood, began to arrange many different selections for brass band. The music was intended for the contest scene and normally featured three or four soloists; there were other arrangements that were composed especially for certain bands and these tended to be more expansive in difficulty and musicality, depending on the particular group or performance required.⁹⁵ The role of this growing brass band repertoire in the development of the euphonium will be assessed in more detail in Chapter 5.

Throughout the history of the euphonium, the brass and wind band is the only ensemble in which it has been consistently accepted, being the second principal solo instrument, the cornet being the first. The euphonium is essentially a concert wind band and brass band instrument, which is only sparingly used in the full symphony orchestra and is utilised to perform the cello lines in orchestral transcriptions. One of the biggest problems facing the euphonium is thus a lack of status within the orchestral world. Dana Milbank says about the euphonium:

The albatross instrument was invented after Beethoven and Mozart made the scene, and composers since then have routinely ignored it. When the horn (euphonium) is featured, it's often in something like Mussorgsky's 'Pictures at an Exhibition' in which the euphonium represents a lumbering ox cart.⁹⁶

⁹⁴ Herbert (1991), p. 109

⁹⁵ More information on specific repertoire is given in Chapter 5, Role of the Euphonium in Brass and Wind Band Repertoire.

⁹⁶ Dana Milbank (1993) Euphoniumists Feel the Sting of Neglect and Discrimination: But Not So Much Where There Are Positions for Some in Service Bands. Retrieved from

Berlioz played a big part in the gradual acceptance of low brass instruments in orchestral music by starting to introduce the tuba family to the orchestra; however in reality the tuba is the only instrument commonly written for in this environment. At the same time, understanding and knowledge of the euphonium as a solo and tutti instrument has gradually developed, and orchestral works have been written to include the euphonium, some using it as quasi “guest” solo instrument but others also incorporating it as an integral part of the orchestra.

Several composers of classical music have also combined these roles by using the euphonium as the tenor tuba in the orchestra. An example of this is Gustav Holst in *Mars* from the *Planets Suite* (1916), which uses the euphonium as an integrated orchestral instrument which also takes a distinctive solo role throughout this extensive work. The most important instances of orchestral works incorporating the euphonium will be discussed in more detail in Chapter 5. The role of the euphonium/tenor tuba in orchestral repertoire is still relatively small, however, and the euphonium’s status as a band instrument continues to make it hard for it to break into the orchestral world.

As well as for euphonium, baritone and tenor tuba (orchestral terminology for the euphonium), many composers have written for the bass trumpet (an instrument similarly shaped to a modern trumpet but bigger than a flugel horn), which uses a trombone sized mouthpiece and has a similar bore size to that of a baritone horn. A euphonium or baritone horn player will often play these parts and if a bass trumpet is not available they are often played on the baritone horn. Some of the scores do not make it clear exactly what instrument is intended. For example, Stravinsky’s *The Rite of Spring* has a bass trumpet part, but the score indicates that it would originally have been played by French horn players, suggesting that the instruments they were using were probably Wagner tubas.⁹⁷

3.2 Euphonium in the wind band

If the euphonium has always been somewhat on the outer in orchestral music, in recent years it has even lost ground in one of its more traditional strongholds, the concert wind band. The way in which composers use the euphonium within the concert wind band has changed dramatically in the last twenty or so years. Rather than taking advantage of the euphonium’s

http://www.isip.piconepress.com/projects/speech/software/tutorials/production/fundamentals/v1.0/appendix/lecture_notes/projects/1998_spring/data/lm_training/wsj93_058.text

⁹⁷ Stephen Caudel (n.d.) Retrieved from http://www.wagner-tuba.com/trumpet_types.htm

lyrical and soloistic characteristics, it is often used merely as an accompanying instrument or doubling the lower harmonies, and there are several reasons why this may be the case. Firstly, many contemporary composers are writing less melodic music than was common until the 1980s, and so the euphonium has no specific role in modern music. New music is often based on rhythmic and percussive sounds, therefore not demanding the euphonium's strongest asset, lyricism, flexibility and adaptability.

When melodic lines are written in the low register in wind band compositions, composers tend to use other brass instruments so that where the euphonium used to be a primarily melodic instrument it is now mostly used to double the bass line or reinforce the reeds or brass. The euphonium can be used to double so often that its blending sound can be monotonous. In comparison to other orchestral brass instruments such as the trombone, for example, the euphonium's tone is larger in core sound and its pitch is already covered, leaving composers unsure of how to write for it. Often the horns are used for countermelodies when the euphonium's singing quality would be more suitable. In my opinion French horns are more appropriate for fanfare work and composers rarely give euphoniums individual parts. Instead they are more likely to be doubled by French horns or bass clarinets / bassoons.

Within the wind band, the euphonium can be used to add depth and sonority to clarinet melodies by doubling an octave below, or it can be used in conjunction with the saxophone. The euphonium can increase the power and quality of the horns in certain registers, as the harmonic series and quality of tone are very similar, and it can also provide a solid bass line on its own. Euphoniums can be used to extend the horn range downwards by acting as a fifth horn or strengthening the bottom register of the fourth horn. In orchestral transcriptions it is the only instrument that can successfully play cello parts and it can also be used to balance the low reeds. It has a beautiful singing quality, making it ideally suited to melodies and counter melodies. The euphonium sound blends well with that of the tuba, being part of the same family, and therefore can double the tuba in the upper octave and take the bass line alone in lighter passages.

In the upper register, euphoniums can double the cornet down the octave and the horns, trombones and saxophones can all benefit from the euphonium's support at pitch or an 8ve below, and in this context it can blend well without sounding like an extra voice. At the same time, the euphonium section could produce strong harmonies if it was to be used at its full

potential and the parts were *divisi*. David Werden in his book “Scoring for Euphonium”⁹⁸ suggests that when the first euphonium doubles the cornet melody, the second could double the second cornet harmony or play a countermelody or the bass line rather than making the melody bottom heavy or sitting idle. Similarly when the euphoniums double the trombones they could double the *divisi* parts and the same applies to saxophones and horns.

Composers of both solo and band music have generally not yet realised the euphonium’s capabilities when it comes to the use of extended techniques. Even effects such as mutes are rarely used. While mutes are not suited to solo playing, they are ideal for supporting a bassoon bass line or for creating a complete muted brass section. The euphonium can also create a stopped sound by covering the bell, although this can require transposition as the pitch will rise. Like the horns, the euphoniums can also make an upward rip effect. Using this technique, when a trombone glissando is weak it can be reinforced by a similar sound using half valves, which is also an effect in its own right.

Another constraint on the use of the euphonium is that its range and pitch can be confusing to composers. The nominal / standard range is from the B \flat two octaves below the bass stave to the B \flat an octave above it, although good players can go considerably higher. Within this range, the best quality notes are to be found between B \flat on the second line and F above the stave. To play melodiously the player could extend this to the top B \flat and for playing bass lines the best range is from the E below the stave to the G within the stave. When the euphonium is reading parts in bass clef (that is, in the majority of the wind band and orchestral repertoire) the instrument is reading in concert pitch. When the euphonium is reading in treble clef (brass bands) the euphonium is pitched in B \flat and scores for this particular ensemble have been transposed to treble clef B \flat pitch. Tenor and alto clefs are also used although to a lesser degree. The diagram below (fig. 7) will help to explain this further.

⁹⁸ David Werden (1988) *Scoring for Euphonium*. Salem, CT: Cimarron Music Press.

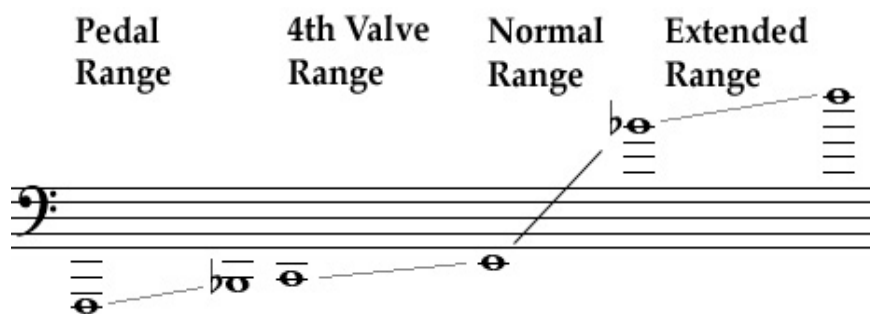


Figure 7: The range of the euphonium⁹⁹

The distinctive role of the euphonium has also been undermined to some extent by developments in other instruments. For instance, most trombones are now made as large bore instruments, which have a similar tone to that of the baritone, which means that they have the potential to replace the euphonium in the future, although the conical bore sound would be lost. The virtuosity of the euphonium, however, has also improved extensively.

At the same time, the woodwinds are no longer the weak instruments that they were when the euphonium was developed. The saxophones once had a similar status to the euphonium, only being used in a wind or reed band setting, but the instrument has now emerged as a successful solo instrument, the tone being preferred to that of the euphonium. American composers often double the number of tenor saxophones used which emphasises the lack of requirement for the euphonium, and the fact that the saxophone is such an essential instrument in the world of jazz has also enhanced its status.

Nevertheless, euphonium players today are as versatile as any other brass instrumentalists, and therefore there is a certain expectation that their parts will be challenging. Although most wind band music contains original parts for the euphonium there are a few pieces in particular that stand out. John Philip Sousa was a composer who truly did understand the capabilities of the euphonium and used it in most of his marches as a solo melodic instrument, usually in the trio section. *El Capitan* and *Stars and Stripes Forever* are fine examples of the composer's good use of it. Alfred Reed (1921 - 2005) was another American composer who was a prolific writer for wind bands. He wrote wonderful band parts for the euphonium. One of his pieces, *El Camino Real* (The Royal Road or The King's Highway), was exceptionally well written for the euphonium, showing the instrument at its most virtuosic and sublime.

⁹⁹ Richard Cole (n.d.) Range of the Euphonium. Virginia Tech Department of Music. Retrieved from <http://www.music.vt.edu/musicdictionary/texte/euphonium.html>

In my personal opinion, Gustav Holst wrote his *First Suite in E♭* and *Second Suite in F* very much with the euphonium in mind, considering how the composer uses the distinct euphonium colour to play octaves with the tuba and also shows the instrument in its most vocal setting, a testament to a composer knowing how the euphonium is best used in a chamber or band setting. During each solo passage for the euphonium, the orchestration is perfectly scored so as to make the most of the euphonium's sonorous tone. Percy Grainger's *Lincolnshire Posy* also makes a feature of the euphonium and there are others far too numerous to mention. Representative examples of good writing for the instrument in all these genres will be discussed in the following chapters.

In orchestral transcriptions for wind band, the euphonium part usually corresponds to the cello part because of its range, warmth of expression and power. Obviously it can not play chords, double-stop or harmonics or use the extended range of the cello, so the transcription is rarely exact; however, the euphonium does have an agile technique, and has all the expression and delicacy of the cello. Falcone¹⁰⁰ strongly advises that euphoniumists should play phrases of music similar to those of a cello, by imitating vibrato with the diaphragm. Falcone commented: "Not using the euphonium properly in the band would be like having an orchestra without celli."¹⁰¹

3.3 Where did the euphonium begin to make a mark in musical history?

In 1845 when the saxhorns came to England, it was found that they created a perfect ensemble by themselves. Small contests began between bands and in 1852 the first competition was held at Belle Vue Hall, Manchester, firstly for fife and drum bands and the following year for amateur brass bands also. A compulsory piece¹⁰² was added to the contest in 1855 and so was born the test piece. By 1860 the Crystal Palace contest was entered by one hundred and seventy bands, with the result that the competition had to be cut to one piece and spread over three days or the competition would have taken much longer. A massed band of 1,390 players is also believed to have performed. Various competitions began, such as the British Open and National Brass Band Championships and the Whit Friday brass band contests, which originated after

¹⁰⁰ Falcone (1951), pp. 20, 40, 41

¹⁰¹ Falcone (1951), pp. 20, 40, 41

¹⁰² The test piece was "Orynthia" and was believed to be an arrangement of a classical piece, as many brass band pieces of the day were.

three unconnected events were held on 6 June 1884.¹⁰³ Salvation Army brass bands have also contributed greatly; although they are non-contesting and the music comes second to religion, they have some of the finest musicians and have helped spread the brass band tradition around the world. Publications such as *The British Bandsman*, *Brass Band News*, *Brass Band World*, *British Mouthpiece* and *The Brass Herald*, starting as early as 1881, have also aided the growth of brass bands.

While wind and brass bands have always been the primary outlets for euphonium performance, they are not the only non-orchestral ensembles to use the euphonium. Beginning in the mid-twentieth century, increasing numbers of euphoniums began to be used as part of tuba-euphonium quartets and larger brass chamber ensembles which were built out of the generations of players who were now playing the euphonium due to its growing popularity. These ensembles which can be made up from as little as two tubas and two euphoniums grew out of the British brass bands where the instrumentation for this ensemble already existed. In 1989 for example, Steven Mead from Britain founded the British Tuba Quartet and recorded various CDs, which included world premiere performances and new additions to the tuba quartet repertoire. The tuba-euphonium ensemble has taken off more rapidly in America where, for example, the US Air Force Band tuba-euphonium ensemble had great players such as Brian Bowman and Robert Daniel. In this ensemble the euphonium is more often in the limelight.

Although the tuba quartet is generally a British concept, the Americans have been more forward in putting the euphonium into other ensembles such as the sextet with two trumpets, horn, trombone and tuba, for which the repertoire is fairly extensive in comparison. Other chamber ensembles can be made and trios are also possible. In the British style brass quartet, the instrumentation is usually two cornets, an E♭ tenor horn and a euphonium whereas the Americans will use two trumpets, flugel horn and trombone. Two trumpets, trombone and euphonium, or trumpet, horn, trombone and euphonium can also be used, although the repertoire is more limited. Other chamber music has been adapted to include a euphonium, including string quartets.

In the traditional brass quintets it is possible that the euphonium be used instead of the trombone as it can easily play technically difficult passages and has a blending sound due to its conical

¹⁰³ Herbert (1991), p. 107

bore. However, the euphonium cannot produce the same special effects as the trombone and it cannot go as low as the tuba, so its interchangeability can be limited.

Ensembles such as Empire Brass and Canadian Brass use the euphonium as a standard part of their instrumentation. There are brass choirs (with percussion) and tuba-euphonium choirs, particularly in America, where parts are doubled with between four to six euphoniums and eight to ten tubas. They use between four and twelve different parts and generally play arrangements of jazz and avant-garde music. One of the first of this type was created in Tokyo, Japan, in 1978 where a baritone-tuba ensemble had twelve baritones and euphoniums and twelve tubas. Ensembles with any number of brass instruments and percussion have also been known to be very effective although groups where brass mix with other families are very rare. When playing with the strings or woodwind it does, however, make a good contrast, while still having a blending quality and should therefore be used far more.

The euphonium has made very little impact on the jazz circuit although there have been a few great players who have proved that jazz euphonium is possible. Richmond (Rich) Matteson was an influential jazz euphonium and tuba player who started out as a concert band musician and clinician. Together with Harvey Philips he formed Tubajazz Consort in 1976, which included three euphoniums, three tubas and four rhythm players.¹⁰⁴

One of the biggest problems in previous decades has been the lack of institutions accepting the euphonium as a legitimate instrument, and there are even occurrences of this today. An exception is the Birmingham School of Music (now Birmingham Conservatoire), which fully recognised the euphonium and baritone from at least the 1970s and also fostered one of the first ever conservatoire brass bands, which came third (from draw number 1) to the renowned Black Dyke and Cory Bands in the National Championships of Great Britain in 1979.¹⁰⁵ In contrast, the Royal Music colleges (which incorporates The Royal College of Music, The Royal Northern College of Music, The Royal Welsh College of Music and The Royal Scottish Academy of Music and Drama) in the United Kingdom only sporadically accepted the euphonium until the 1990s when band programmes were initiated in these institutions. Instead, euphonium players were forced to do a non-performance based course at a university. At such institutions of education, both then and today, euphonium teachers have not been supplied as specific or specialist tutors, and so students have to find their own teachers, travel further for

¹⁰⁴ Rich Matteson Biography (n.d) Retrieved from <http://www.richmatteson.com/bio.html>

¹⁰⁵ Dr. Stephen Arthur Allen, Rider University. Personal communication.

lessons and be very highly self-motivated. Already then, at that stage, euphonium students were at a disadvantage compared to their colleagues.

The euphonium is often discriminated against in competitions, a prime example being the British Broadcasting Corporation Young Musician Of The Year 2000, where the BBC removed the euphonium from its list to harmonise its rules with the European Young Musician Of The Year. The BBC had completely overlooked the missing instrument in the Eurovision contest list and only agreed in the final week to allow euphonium players to enter after letters were sent and campaigns mounted. Articles on the scandal were run in the national newspapers and Steven Mead, Robert Childs and David Childs all conducted interviews for BBC Radio Five Live and BBC Radio Four. When the BBC finally backed down David Childs went through to win the competition brass final, playing an orchestral arrangement of Philip Wilby's *Concerto for Euphonium*.¹⁰⁶

At universities and music colleges students are often encouraged to “double” because a successful career in euphonium playing is so rare. The trombone is the obvious choice although some players may choose the tuba or the French horn for a more lucrative profession. I have observed that often the euphonium is an instrument that people transfer to from another instrument or play in addition to another instrument - this also means that players are frequently striving for a sound concept that in many ways begins to sound like a trombone or does not do the euphonium the justice it deserves. This can lead to a false disliking of the instrument or sheer frustration in practice.

Military and wind bands in Europe, particularly in Holland and Norway, are some of the best in the world. Recently in both Italy and Germany the euphonium has been hugely popularised through government schemes and funding promoting its cause in areas where the euphonium was previously never heard of. In Australia the general awareness of the euphonium is limited, and people often ask what exactly the instrument is. In European towns, in contrast, people will turn out to see a local band and live music is very much part of the culture. In America there is huge enthusiasm for the euphonium and tuba, mostly due to their school band tradition but continuing into the community with organised events such as their Oktoberfest (a festival promoting the German Oktoberfest) and Tuba Christmas (an annual event started by the late American Tubist Harvey G. Phillips that promotes low brass Christmas carolling). Because

¹⁰⁶ David Childs interview 4barsrest, 2001. Retrieved from <http://www.4barsrest.com/articles/2001/art054.asp>

band playing is encouraged from an early age, there are more career options for a euphonium player in America too. Japan has been leading the way in the last decade, hosting the first ever euphonium camp in Tokyo in 1992 and producing world-class players like Toru Miura and Shoichiro Hokazono.

The euphonium is not the only instrument that is suffering throughout the world. Funding for professional music ensembles as a whole seems to be diminishing. Yet although orchestras and bands are disappearing, as Falcone once said: “As long as we have bands, we’ll need the euphonium.”¹⁰⁷

In most of Europe, military bands are the main occupations for euphonium players, although cutbacks have made this career less appealing. Certainly in America the best players are to be found in the service bands due to the excellent pay, prospects of promotion and pension. Another option for the euphonium players is to teach, although this is also limited as the euphonium is not a popular instrument to learn. Some of the soloists that are actively performing have come across situations where a euphonium performer is not always accepted warmly.

Most euphoniumists find that playing does not earn them enough money to live on and they must therefore take on another full time career. This problem can potentially stop them from spending the necessary time practising and performing to realise their potential. Because the euphonium has suffered poorly among other brass instruments there has been in the past a severe lack of role models and inspiration for euphonium players. Brian Bowman, the USA’s most prolific euphonium pedagogue and soloist, did not even receive a review after playing at Carnegie Hall and has had very poor compact disc sales in comparison to other musicians.¹⁰⁸

Many euphonium players have used their individual characteristics to help further improve the profile of the euphonium. As well as inspiring brass band players, soloists such as brothers Robert and Nicholas Childs have made huge progress towards popularising the instrument. Their lighter style of repertoire and playing has made the euphonium accessible and entertaining to audiences and performers alike. Robert Childs’s son, David, has now developed

¹⁰⁷ Falcone (1951), pp. 20, 40, 41

¹⁰⁸ Dana Milbank (1993) Euphoniumists Feel the Sting of Neglect and Discrimination: But Not So Much Where There Are Positions for Some in Service Bands. Retrieved from http://www.isip.piconepress.com/projects/speech/software/tutorials/production/fundamentals/v1.0/appendix/lecture_notes/projects/1998_spring/data/lm_training/ws93_058.text

this further and is now playing more serious repertoire that educational institutions and professional orchestras alike require in concert programmes. Euphonium virtuoso Steven Mead on the other hand has managed to combine the two, playing entertaining programmes as an international soloist while teaching, conducting master classes and commissioning new compositions and arrangements.¹⁰⁹

From the issues discussed above it is evident that within the last twenty or more years there has been a gradual shift in both euphonium and more general musical trends. The brass band tradition was very strong and the euphonium was an integral part of that strength, but the brass band is no longer the centre of the community and so strongly connected with work and family ties. Euphonium soloists are finally breaking the barrier and for a few, solo playing has become a career. The solo repertoire is certainly far larger and more challenging than ever before and the degeneration of bands, which reflects the culture and music industry of many parts of the world, should not necessarily be seen as a threat to the euphonium. The work of Steven Mead, the Childs brothers and their successors has put the euphonium constantly in the limelight and the media. Obviously there is a long way to go yet to have the instrument on the same level as the violin as a truly “solo” instrument – the violin has centuries worth of repertoire and the euphonium is a relatively new instrument, but the euphonium as a solo instrument has developed and is continually being taken more seriously.

Most composers still lack knowledge and understanding of the euphonium and this is one of the main reasons why the euphonium lacks status. Also, most young people do not want to learn the euphonium because it is not a glamorous instrument, unlike the saxophone, which has a certain “cool” factor as shown in popular cartoons and other genres on television and radio. There seems to be a vicious circle where a lack of interest in the instrument means that development of repertoire can take a longer period of time to build up. Work has begun but there needs to be more discussion between players and composers. Composers need to be commissioned to write for the instrument to increase the chamber and solo repertoire further. Students studying composition, orchestration and arranging should be taught the capabilities and possibilities of using the euphonium.

¹⁰⁹ David Childs interview 4barsrest, 2001.

3.4 Conclusion

The euphonium has developed extensively from its original roots in the brass band medium where the virtues of lyricism and virtuosity have been honed through the competitive system and more recently the professional UK bands and US military bands. While the band tradition has often been seen as musically marginalised compared with the “mainstream” art music genres of orchestral and chamber music, in the case of the euphonium, the band background is better understood as a great *strength*, not a weakness to be apologetic for, in bringing the euphonium to its current state of musical and technological development. Although the euphonium has always had a strong culture in the band world as a solo instrument, it has now developed to a wider variety of musical contexts including chamber music, brass ensembles, orchestral and solo repertoire, developments which will be explored below. The euphonium is thus extremely well positioned for the future as the majority of the groundwork has been set. The overall understanding by composers of how the euphonium is used successfully in the brass and wind band medium, and how the appealing aspects of the instrument in these traditional ensembles can be further developed to other mediums is the next step in the euphonium’s future. An aspect that will help further the instrument is to build more expansive repertoire with varying accompaniments and the potential of more professional opportunities with different ensembles including jazz combinations.

Chapter 4

Close Relationship Between the Euphonium, the Early Repertoire of the Brass Band and the Modern Orchestra

4.1 Introduction

The euphonium works well in brass bands where it takes a role equivalent to that of the cello in a string orchestra or as an accompaniment instrument; however the euphonium has not gained a permanent foothold in orchestral music. This could be because of factors including prejudice against the brass band movement and its repertoire, with which the euphonium is associated, players coming from bands playing in a style which is not seen as appropriate to orchestral performance, and an assumption that the same role can be covered by other instruments such as the bass trombone, tuba and French horns.

4.1.1 Close relationship between the string orchestra and the brass band

In the latter part of the nineteenth century (the early days of amateur brass music making in the UK) wind and brass bands were unusual in that most of the works being played were transcriptions from orchestral repertoire and opera. It was not until the turn of the twentieth century that new music was being composed specifically for these types of ensembles. The relationship between orchestral repertoire and its subsequent transcription to the brass band is profound, a subject which will be explored in this chapter.

Traditionally chamber orchestras are made up of violins, violas, cellos and double basses, which are homogeneous in sound and build. When composers wrote for these instruments they were able to use the instruments to their greatest potential, that is, violins in the upper extremities of pitch (and of course virtuosity when needed), violas in the middle register harmony below the violin, cellos under the viola register and the double bass sounding two octaves lower than the violin.

In the music of Mozart and Beethoven it is quite obvious how the double basses and cellos are doubled together to achieve maximum musical effect. Often the lower two instruments are used to accompany the higher two instruments, but increasingly during the nineteenth century, the larger and previously more cumbersome instruments began to be written for with the same virtuosity as their smaller violin and viola counterparts.

The same development can also be ascribed to the brass band and its instrumentation. The cornet, also affectionately known as the “violin” of the brass band, has always played the difficult and virtuosic lines in band music. The tenor horn and baritone create a truly unique sound known as the “saxhorn sound” and it is this middle of the band sound which is regarded as the main and endearing origin of the brass band sound as they take the role of the violas in the brass band, filling in the gap between the upper parts and the euphonium or cello lines. The tubas then cover the double bass sound.

My reason for hypothesising this special relationship between brass and stringed instruments goes deeper than simply the practice of brass bands playing transcriptions of orchestral repertoire. It is due to this similar scoring and homogenous sound of a band that after the standardisation of the brass band and the string chamber orchestra, composers have been able to develop the technical and musical possibilities created by the homogenous sound of both ensembles. Composers have used this homogeneity to compose pieces that are specific to the saxhorn sound (encompassing the tenor horn and baritone sounds) which are both specific to the brass band, and are required for the successful warm sound the brass band can produce.

It is thus no coincidence that brass bands are very good at playing string repertoire. This is because of high musicianship and technical skill, but also, put simply, the way that the instruments blend gives the brass band a “string-like homogeneity”. The size of the brass band and that of the string orchestra are also very similar. The concept of playing in this “homogeneous” way has not changed since the brass band’s beginnings. The band tradition is quite special considering that the standard military and wind band instrumentation has long suffered with instruments such as the E \flat clarinet and the contra bassoons that often are not available in the local school band or professional military bands, either due to lack of numbers or players not being skilled enough to play them correctly.

The role of the euphonium in the brass band is vital as the traditional sound of the brass band is only achieved when the standard instrumentation is clearly observed. Affectionately known as the cello of the brass band,¹¹⁰ this “prince” of brass instruments adds weight and colour to the brass band, and without its inclusion in this group the concept of sound and tonal colours in this ensemble in particular would be vastly different.

¹¹⁰ Falcone (1951), pp. 20, 40, 41

4.1.2 Changing concepts of sound

Through instrument technology the types of ensembles and styles in which brass instruments perform have developed in different directions in both the brass / wind band and the orchestral medium. As a result, the full orchestral brass sound is now completely different from that of the brass band.

In the US, the tradition of brass playing is extremely strong, and the use of brass in the orchestra in the US has a very distinctive tradition of loud volume, which means that the brass players of certain orchestras are allowed greater leniency with their written dynamics. In particular members of the Chicago Symphony Orchestra are well known for their particularly imposing brass sound, which has been labelled as “The Chicago Style”. However, much of this tradition has to do with the conductor at any given time, and their personal tastes, as Michael Mulcahy from the Chicago Symphony Orchestra said:

Maybe Solti at his peak couldn't get enough brass. He became much more moderate towards the end, but Barenboim wanted a much more flexible sound and a much warmer quality of sound. He wanted less direct articulation and, to an extent, there was a bit of conflict as you do have to start a note on a brass instrument!¹¹¹

The Chicago Symphony Orchestra's brass sound, which has now become legendary, is largely due to the symphony hall in which they perform in Chicago. Acoustically the hall has been changed at different times, beginning in 1966, and it is felt that due to these changes much of the brass sound has been lost, which means that the overall tone of the brass section has grown with each renovation. This style of playing is distinctly different to the style of brass playing in Australia or European countries and the tone concept also transfers to brass / wind band playing as well as orchestral concepts of performance. The main differences between the styles of performance by the Chicago Symphony Orchestra and other major orchestras around the world is the specific way in which they play as a brass section, which has more “individual instrument” projection, or a concept of “cutting through”. This type of playing has now become part of the culture of this famous orchestra and the Chicago “style” of performing has become more evident with other orchestras throughout the US. If one compares this symphonic style of playing to that of European orchestras, one hears a completely different tonal concept of playing. The brass sections in the European orchestras are as good as their counterparts in the

¹¹¹ Jonathan Rees (2008-2009) Chicago Symphony Orchestra Brass, pp 10 -17, *The Brass Herald*, no. 26.

US, but overall their performances are in a different and in my opinion a more homogeneous style, with a real emphasis on ensemble playing which arguably comes from a tradition of playing in ensembles such as the brass band.

Many of the world's leading orchestral brass players started in brass or wind bands, giving them a wonderful grounding in many musical styles and genres. This distinctive tonal style is very much evident in The London Symphony Orchestra. Listeners and pedagogues would be able to hear the almost cornet-like approach to playing of the trumpet players in particular in this orchestra, with a large tone and warmth of sound. However, when playing film music (for which this orchestra has been preferred by many major film composers including John Williams)¹¹² they are able to mix up their sounds and style to create a distinctive sound, which is quite special. An important element of this distinctiveness and special sound comes from The London Symphony's former principal trumpet, the late Maurice Murphy. Murphy came from a strong band background and brought something to the brass section of that orchestra that in many ways had not been experienced before – a singing and virile tone which tended to be different to the more symphonic and straighter sounds cultivated by trumpeters in the same position around the world. John Williams composed many film scores with Maurice in mind, including his most famous film compositions, *Star Wars*, *Superman* and *Indiana Jones*.¹¹³

The influence of the brass band sound is also evident in orchestral works such as Holst's *The Planets*, which has been very successful and attractive to almost all that hear it. The tenor tuba (that is, the euphonium, in orchestral terminology) part is excellently scored, and the same can be said for other composers who were broadly contemporary with Holst, including Strauss and Janáček who also scored well for the euphonium.

When the euphonium is taken out of the brass band genre, not only is the repertoire scarce but also the instrument's role is completely different, undertaking an extension of the tuba's timbre and augmenting the trombone and French horn tone when required. It is traditional for a euphonium to play in a romantic style in the brass band situation, with passion and virtuosity - for many outside the band world this can mean an overuse of vibrato and musical liberties that may seem outdated. This is an important point, as the question needs to be asked how much of

¹¹² London Symphony Orchestra (2007) Maurice Murphy: Beyond the Legend. Retrieved from <http://lso.co.uk/mauricemurphy>

¹¹³ Comments retrieved from <http://www.guardian.co.uk/music/tomserviceblog/2010/oct/29/maurice-murphy-star-wars-trumpeter>

the euphonium's lack of acceptance in orchestral music is due to the instrument itself, and how much to its traditional style of playing.

If euphonium players played in a more "orchestral" style, would the instrument be better accepted outside bands? As discussed above, it needs to be remembered why the brass band came to fruition and what music was composed for the ensemble in its early days. For the majority of music composed, and in particular the way in which a band has always mimicked an orchestra, the use of vibrato is the same as that of an orchestra's instruments and that tradition has somewhat carried over into the modern brass band.

4.2 Musical snobbery?

The close association and relationship of the euphonium with brass bands throughout its existence has significantly hindered its acceptance outside that context. Although a comparison has been made between the modern orchestra and the brass band, including their similar repertoire and the uniformity of instruments, there is still a view held that musicians coming from a brass band background are disadvantaged or lack a certain aspect of knowledge, due to their amateur induction into music making.

This has been evident in the UK recently with the newly appointed Principal Trumpet of the London Symphony Orchestra, Philip Cobb, being accused of not knowing how to play certain orchestral repertoire. It seems that his musical upbringing has been used to start a conversation about brass bands and their musical worth. Some recent comments have been made on the brass website <http://www.4barsrest.com>. The editors of the website ask why there is still musical snobbery in the band movement, or towards people who have either trained or are still heavily involved in the brass band movement. Although in the following paragraphs the specific instrument under the spotlight is the trumpet, what hope do euphoniumists have of solidifying their future when an established instrument like the trumpet is put under such close scrutiny?

An article in the Oct/Nov 2009 issue of *Muso Magazine* reveals that some age-old snobbish views of brass bands are still alive and well in the metropolitan orchestral world.¹¹⁴ Trombonist Steven Haynes, a former member of the National Youth Brass band of Great Britain, talks about what he perceives as an ongoing problem:

¹¹⁴ Comments retrieved from <http://www.4barsrest.com/news/detail.asp?id=10700> (via, *Muso Magazine* (2009) no. 43)

I think musically, it's a shame that brass bands don't listen to other kinds of music a bit more. I certainly learned a lot once I got to Music College in terms of style, which I'd not learnt in the brass band.¹¹⁵

The main point here is that the insularity goes both ways, that is, bandsmen may not be very interested in non-band repertoire, just as orchestral musicians may not respect band music and players. Snobbery is a huge problem in the brass band world, not particularly among the people who are involved in it, but in the wider musical world there is often a grim view held of the brass band genre.

“...there's a jokey snobbery element that I get all the time,” he says, before showing a steely resolve to show the shallowness of those perpetrating it by using the examples of Maurice Murphy, Ian Bousefield, Rod Franks and Philip Cobb as proof that the banding movement has produced its fair share of undisputed world class performers.¹¹⁶

Joking of this kind is part of the British culture and plays a huge part in the culture of the brass band movement; however, at times it can be in poor taste.

Although he says that respect is forthcoming if the orchestral world finds out you come from a Yorkshire or Lancashire banding background, he also reveals that even Philip Cobb has been subject to ill informed ‘mickey-taking’ for not knowing the orchestral repertoire as well as those brought up solely in the medium.¹¹⁷

Through this particular subject, avid supporters and readers of the 4barsrest website replied with some of their own thoughts and comments about the article in *Muso Magazine*. Even though the comments supplied show a dislike for the magazine article, there seems to be no apparent solution to the musical ear bashing. Some comments defend the brass band movement with quick-fire responses and then others seem to capitulate with their own personal thoughts on the article. It seems that even people aligned with the band movement see it as an issue, not getting the so-called respect that they deserve, whereas others realise in a personal note that resistance is futile.

¹¹⁵ Comments retrieved from <http://www.4barsrest.com> (via, *Muso Magazine* (2009) no. 43)

¹¹⁶ Comments retrieved from <http://www.4barsrest.com/news/detail.asp?id=10700> (via, *Muso Magazine* (2009) no. 43)

¹¹⁷ Comments retrieved from <http://www.4barsrest.com> (via, *Muso Magazine* (2009) no. 43)

It may well be true that ‘the public image of brass bands has always been one that is sepia tinted’, and that ‘there is a “jokey snobbery” in ... many symphony orchestras about brass bands and players who come from a banding background’, however to state that ‘the problem remains’, as if this was a one-sided, endemic issue which somehow endangers the world of brass bands, is frankly absurd! Take any orchestral brass section in this country and you will find current and ex-brass band players: Some of the finest and most respected orchestral players of the world began (and continue) playing in brass bands. (Comments 13/11/2009)¹¹⁸

After being a player for 60 years, and played all types of music, I would say that a top class brass band player would be a country mile ahead of any orchestral brass player in ability. (Comments 13/11/2009)¹¹⁹

It is obvious from the few comments that have been made public on this particular issue that the Western musical world still has a stereotypical view of brass band music and the repertoire that is played by brass bands. In some contexts, a brass band background seems almost to be an invitation for open slather, immediately bringing old-fashioned stereotypes to mind. Do performers of the violin, viola, cello and double bass suffer the same fate? And does the brass band movement or its repertoire represent itself in a way that opens the door to controversy? The final quotation in many ways can answer this question. One has to be careful about making comments in retaliation to discussions that may be initiated simply to cause debate. There is no doubt that musical instruments in one way or another have been open to discussion, or jokes have been made about them, but there is also no doubt that the brass band movement has been an invaluable ensemble, enabling so many musicians, both amateur and professional, to simply enjoy music, or to be used as a foundation to begin a full-time career in music.

4.3 Conclusion

What may be called a baritone (euphonium equivalent) in Germany may be called by a completely different name in another country or culture, and the instrument’s role will be completely different. In the case of woodwind history, and in particular of the clarinet, we find that there are many different systems used in different parts of the world, including the smaller European countries, and where the word “system” can mean anything from a clarinet pitched

¹¹⁸ Comments retrieved from <http://www.4barsrest.com/news/detail.asp?id=10700>

¹¹⁹ Comments 4barsrest.com

in B♭, E♭ or A, to a whole alternative system of keywork and fingering. The same can be said for flutes, whether they are wooden-bodied flutes or standard metal-bodied flutes, which give a completely different timbre. The wooden variations of these instruments are still in use today and are mainly popular for the historical repertoire for which they were originally intended and where they still work exceptionally well. We do currently have a much greater standardisation in all instrumentation. The main reason for this uniformity has been a cross-pollination of cultures and musicians moving, performing and relocating to other Western countries, in turn bringing the need for standardisation throughout the world to the fore.

The most important element that relates to the euphonium in this chapter is the idea of the euphonium having a “cello” role in the band medium. I would say the development of this ‘cello’ role in the band environment has brought euphonium playing to a technical standard and stylistic sophistication that makes it well placed to branch out further into new repertoire. In my opinion, the consequences of this ‘cello’ role have been a positive thing for the euphonium because it shows that the instrument can be versatile and play in many different ensembles and in solo roles, just as the cello does.

Too often players have been criticized for playing in a style that is inappropriate, but as discussed in this chapter, over a period of time a style and use of the instrument has been developed which in many ways has similarities to the orchestral cello. The parts the euphonium plays in the wind or brass band are very distinct and follow a similar harmonic structure and ensemble role as that of the cello in a string or symphonic orchestra. This will become more evident in the following chapters, which discuss repertoire in greater detail. The euphonium’s wider role in other ensembles, which incorporate the instrument’s qualities including virtuosity and lyricism, is something that can be attributed to the strong background and subsequent development it has had in the band medium, the euphonium’s “bread and butter” ensemble. However while there is no doubt that musicians accept the euphonium for what it is and the role it has in many different ensembles, extending this role or seeing where the instrument could be taken to is a subject that is not widely discussed.

Chapter 5 will address musical repertoire that has been composed for the euphonium with the brass and wind band medium. The music listed in Chapter 5 is specifically related to the euphonium’s history and the direction in which the instrument is now moving.

Chapter 5

Role of the Euphonium in Brass and Wind Band Repertoire

5.1 Introduction

Looking at the development and repertoire of the euphonium is a way of getting to understand how both the instrument technology and the playing style have developed to their current state, and allows us to consider its potential for the future. We must understand in more detail the capabilities, strengths, weaknesses and potential of the instrument and to do this successfully we have to look closely at the compositions that were being written for brass and wind band in the twentieth century. These “new” compositions of the day shaped the future of not only the brass band as an ensemble, but also the euphonium as a solo instrument. Experienced band composers have known the potential of the euphonium since the late nineteenth century, as the parts written for the euphonium in major repertoire have increasingly included flair, virtuosity and, most importantly, lyricism.

I have chosen for discussion a list of composers who have had a substantial impact on the development of brass and wind band repertoire. These composers in particular have the distinction of being successful mainstream composers who found an interesting vehicle in the band genre, and who in many cases then influenced other composers including their own students to compose for this medium.

Chapter 4 addressed the similarities between the sound of a brass band and that of a chamber orchestra, and the same relationship can be observed between the modern day orchestra and symphonic wind band, in part because many of the same instruments are used in both, including high woodwinds and extended brass sections. The brass and wind band repertoires are treated together in this chapter as in many ways the composers discussed have influenced both styles of bands.

5.2 Brass and wind band repertoire for the euphonium

5.2.1 Gustav Holst (1874-1934)

Gustav Holst's contribution to wind band repertoire was significant. His *First Suite in E \flat* for Military Band was composed in 1909 and showcased the euphonium in the opening bars of the piece as shown in score example 1. The euphonium, tuba and contra bass clarinet open the piece in octaves, with a haunting melody, which gives a similar effect to the opening of his *Moorside Suite* for brass band.

The image displays the first euphonium part of Gustav Holst's *First Suite in E \flat* , specifically the first movement, *I. Chaconne*. The score is written in bass clef with a key signature of two flats (B \flat and E \flat) and a 3/4 time signature. The tempo is marked as 66-80. The piece begins with a *p legato* instruction. The first staff shows a melodic line with a circled 'A' marking the start of a phrase. The second staff continues the melody with a *mf* dynamic and a circled 'B' marking a change in texture. The third staff features a *cresc.* and *ff* dynamic, with a circled 'C' marking the start of a *Pesante* section. The fourth staff shows a *dim.* dynamic and a circled 'D' marking the start of a *Solo* section. The fifth staff continues the solo with a circled 'E' marking the end of the piece. The score includes various musical notations such as slurs, accents, and dynamic markings.

Score example 1: Gustav Holst - *First Suite in E \flat* (for Military Band, 1909)¹²⁰

This was one of the first wind band pieces by any composer that suited the idiomatic features of the euphonium including its lyricism and ability to play a solo which could project over a

¹²⁰ Gustav Holst (1909) *First Suite in E \flat* . Salem, CT: Cimarron Music Press.

large sized band. As a trombonist, Holst clearly understood the register in which the euphonium would work best as he had experience playing as a band and orchestral performer. This excerpt is significant to the development of the euphonium repertoire because of the way in which Holst used it as a true solo and tutti instrument, performing as a member of the low brass team, changing frequently between a soloistic manner and its other uses. This is the first piece of serious repertoire which incorporates the euphonium in these varying roles.

The special quality the euphonium exudes in this particular excerpt is warmth of tone, which works perfectly in the octave unison playing in the opening bars with the tuba, which contributes to the overall sound of this passage. This sound and tonal concept would not be possible on a trombone or any other brass instrument due to the more direct and smaller sounding tones they would exude.

SECOND SUITE IN F MAJOR

I. March

Gustav Holst

Score example 2: Gustav Holst - *Second Suite in F* (for Military Band, 1911)¹²¹

Holst's *Second Suite in F* is one of the best known wind band works that includes the euphonium. The first movement, titled *March*, begins in a regal style but half way through the opening movement the band subsides to allow for a lovely euphonium melody which captures

¹²¹ Gustav Holst (1911) *First Suite in E b*. Salem, CT: Cimarron Music Press.

the atmosphere of the whole movement (shown in Score example 2) The movement repeats the melody a total of two times, almost a signature from Holst showcasing the euphonium in a prominent soloistic manner. As in Holst's *First Suite in Eb*, the composer is using the euphonium in a very soloistic way. Although there are times throughout both of these works when the euphonium accompanies other members of the band in a counter melody, the euphonium is used in a soloistic manner. Holst's *Second Suite* was composed around the time English composers began to discover the timbral qualities of the euphonium. Although this work is not technically difficult, it is significant because the euphonium is used in such an idiomatic way; its tonal, technical and ensemble skills are used to greatest effect - other brass instruments including the trombone and tuba would be unable to match the characteristics of the euphonium in this type of writing as the euphonium fits perfectly between the low sounding conical tuba and the cylindrical trombone section. This type of original writing for the euphonium began to change quite rapidly in the United Kingdom, and the composer Percy Fletcher began exploring further potential of the euphonium, and the capabilities of other brass instruments.

5.2.2 Percy Fletcher (1879-1932)

Percy Fletcher was a composer of orchestral music, songs, choral fantasias and, most importantly for him (as it was his main income), of incidental music for His Majesty's Theatre in London. John Henry Isles, a contest promoter and organiser of the thirteenth National Brass Band Championships, chose Fletcher in 1913 as the first "serious" composer to write a new composition for the brass band movement.¹²² *Labour and Love* was not immediately successful, however "while meeting with resistance from conservative elements within the movement, this piece became firmly established within the repertoire".¹²³ *Labour and Love* was expertly scored, tuneful and included cadenzas for certain instruments. The euphonium is used extensively throughout this work, at times in sensitive mood with the cornet in duet mode and other more forceful fanfare extensions of this tour-de-force for the brass band. A lyrical extended euphonium solo after rehearsal mark 7 (as shown in Score example 3) showcases the soloistic and tonal qualities of the instrument by requiring it to perform a lyrical extended solo. The solo itself would have been challenging to any player as its difficulty was designed to test players as the piece had been composed for the contest arena. This excerpt is not technically

¹²² Herbert (1991), p. 114

¹²³ Lindsay R. Paterson (2002) A Brief History of the Development of Brass Bands in Great Britain. Retrieved from <http://www.brass-forum.co.uk/Articles/BrassBandHistory.html>

complicated, but performing this work under contest conditions would still prove to be difficult, as the atmosphere in the competitive arena is very tense, particularly when contests can be won or lost on the smallest of mistakes. Most original solos written for band at this time did not move out of a comfortable range. After rehearsal mark 11 (as shown in Score 4) the euphonium takes on an accompanying role marked *Andante e molto espressivo*. At rehearsal mark 13, however, the euphonium takes over a counter melody with the cornet, which finishes this movement off beautifully.

This piece of music comes with a descriptive programme note, which was printed in the full score. Earlier test pieces had generally been either operatic selections or collections of melodies by a particular “author”, so the composer of *Labour and Love* wisely wrote in the style of the earlier “selection”. Percy Fletcher (1879-1932) was primarily a composer of choral and light orchestral music; however, he had already written for military band and was to return to the brass band scene in 1926 with *An Epic Symphony*.

Programme notes on *Labour and Love*

“A workingman and his wife represent the musical argument in *Labour and Love*, each portrayed by particular themes that recur in different transformations. This is where the work, a tone poem, differs from the “selection”. The man views himself as a downtrodden slave and the early parts of the work see him blindly labouring on, with no purpose in view. In the euphonium solo, his soul cries out in a lament of anguish and despair and, in a trombone recitative, he declares that he can no longer work under these conditions.

Enter his wife, “the voice of love”. She convinces him that, for the sake of her and the children, he must go on and her delight is expressed in the cornet cadenza. In the latter part of the piece, the man is back at work with a new resolve. The theme, which represents his wife and appears first of all as a cornet solo, returns triumphantly towards the close, depicting the triumph of good over evil”.¹²⁴ It is a rather trite story, but one that easily relates to a working class family in the early twentieth century and is certainly an aid to interpretation. This piece in particular was the perfect bridge between the repertoire of the day and the new music that was to come.

¹²⁴ Programme notes, CD *Brass From The Masters Volume 1*, 1997. Williams Fairey Band, UK.

Andante patetico.

(7)Meno mosso. rall. 1

Solo mp espressivo e cantando cresc.

mf mp cresc.

f ad lib. cresc.

f dim. e rall. rall. molto

"THE BRITISH BANDSMAN" 2^d Weekly. At all Newsagents.

Score example 3: Percy Fletcher - *Labour and Love* (1913)¹²⁵

¹²⁵ Percy Fletcher (1913) *Labour and Love*. London: Allan and Co.

Musical score for Percy Fletcher's *Labour and Love* (1913). The score is written for Bass Trombone and includes measures 11 through 20. Key performance instructions include:

- Measure 11: *Recit.* (Recitativo), *f* (forte), *1* (first ending).
- Measure 12: *Andante e molto espressivo.*, *sf* (sforzando), *pp* (pianissimo), *3* (triplets).
- Measure 13: *Solo.*, *mp* (mezzo-piano), *dim.* (diminuendo), *più lento* (further slower), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo).
- Measure 14: *Andante affettuoso.*, *p* (piano), *cresc.* (crescendo), *rall.* (ritardando), *1* (first ending), *Cad.* (Cadenza), *mp* (mezzo-piano), *Allegro marziale.*, *mf* (mezzo-forte).
- Measure 15: *cresc.* (crescendo), *f* (forte).
- Measure 16: *molto sostenuto* (very sustained), *mf* (mezzo-forte), *mp* (mezzo-piano).
- Measure 17: *cresc.* (crescendo), *mf* (mezzo-forte), *f marcato* (forte, marked).
- Measure 18: *dim.* (diminuendo), *ff* (fortissimo).
- Measure 19: *p* (piano), *cresc.* (crescendo).
- Measure 20: *Allargando.* (ritardando), *mf* (mezzo-forte), *f marcato* (forte, marked), *ff* (fortissimo), *sosten. molto rit.* (sustained, very ritardando), *f* (forte).

The Bass Trombone part is specifically marked with *rit.* (ritardando), *Molto maestoso.* (very majestic), and *sosten. molto rit.* (sustained, very ritardando).

Score example 4: Percy Fletcher - *Labour and Love* (1913)¹²⁶

¹²⁶ Percy Fletcher (1913) *Labour and Love*. London: Allan and Co.

5.2.3 Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams composed some military band pieces in the early part of the 1920s, when the United Kingdom and in particular London had a flourishing military band scene, following the end of World War I. Nationalistic pride and the very real meaning of the “Empire” would certainly have given Vaughan Williams great incentive to compose works that would show his support of the British people and their way of life. Vaughan Williams had been approached to write for brass band earlier in the twentieth century but declined due to a dislike of the brass band sound.¹²⁷ It is interesting to note, however, that the majority of his music composed for brass was completed in the twilight years of his life, apart from his *Overture: Henry the V for Brass Band*, which was composed in 1933 / 34. Since this work, thought to date from that particular “dislike” period, and found among works discovered after his death, has achieved no great popularity, he was probably right to retreat from the idea of a major work for the band at that time.

One of the best known of Vaughan Williams’ later works is his *English Folk Song Suite*, which was originally composed for wind band and later transcribed for brass band.¹²⁸ Although it is relatively simple to play, its importance lies in the fact that the beauty and simplicity of this music helped to make lyricism a defining quality of the euphonium’s idiom. Throughout this work the euphonium takes on a low brass and tutti instrument role, which for the learning player is the best way to learn how to play in a section and which voices in the music are related to what the euphonium is playing. This piece is accessible by not only the professional but the beginner euphonium student also, as the piece is structured in a way where the music can be explained to students as to how to play and blend with other brass sections and then how the euphonium part fits into the overall structure of the piece. This piece of repertoire fits into a unique set of compositions by Vaughan Williams, which for the first time in the wind band repertoire show the euphonium in a positive light - the euphonium as a solo instrument and in this particular movement, the euphonium as an accompanying tutti instrument. This piece is still played in major wind band concerts and festivals all over the world.

¹²⁷ Programme notes, CD *Brass From The Masters Volume 1*.

¹²⁸ Other important brass band works by Vaughan Williams include his *Variations for Brass Band* (1957), the first such work to be composed in variation form, and the *Prelude on Three Welsh Hymn Tunes* (1955), composed for Salvation Army bands.

Folk Song Suite

Bb Euphonium (Baritone)

FOR MILITARY BAND

000395
R. Vaughan Williams

No 1. MARCH "SEVENTEEN COME SUNDAY"

Allegro

Barit.

to Coda

D.C.

Coda

11065

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Score example 5: Vaughan Williams - *English Folk Song Suite* (1923)¹²⁹

Toccata Marziale is a difficult piece for the euphonium at times. From the opening bars Vaughan Williams aligns the euphonium with the tubas (basses on score, starting in bar 1), the string bass and the middle woodwind instruments. This is unusual in that the trombones are playing in unison with the French horns and upper woodwinds, splitting the brass harmonies to

¹²⁹ Vaughan Williams (1923) *Folk Song Suite*. London: Boosey and Hawkes.

give a transparent but large enough sound through the whole band, which in turn helps to extend the tonal qualities of the overall piece. However, as the brass families are split up it demands a different style of playing for all instrumentalists involved, which means that a heightened awareness of blend, balance and sound needs to be created which can be very difficult to achieve. Vaughan Williams was one of the early composers to use unison or doubling notation in his orchestration. This is evident in Score Example 6, which shows different families of instruments mixing tone colours and unison musical lines. This type of writing is significant for the euphonium, as it had never before been attempted in original wind band repertoire.

TOCCATA MARZIALE

R. VAUGHAN WILLIAMS

Allegro maestoso

Concert Flutes & Piccolo

E♭ Clarinet

Oboes

Solo B♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone & B♭ Contra Bass Clarinet

1st Bassoon

2nd Bassoon

1st & 2nd Horns in F

3rd & 4th Horns in F

Solo & 1st B♭ Cornets

2nd B♭ Cornet

B♭ Trumpets

1st Trombone

2nd Trombone

Bass Trombone

Euphonium ♯ (Baritone)

Basses

String Bass

Timpani F & B♭

Drums

Allegro maestoso

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H. & S. 6289

Score example 6: Vaughan Williams - *Toccata Marziale* (for Military Band, 1924)¹³⁰

¹³⁰ Vaughan Williams (1924) *Toccata Marziale*. London: Hawkes and Son.

5.2.4 Gustav Holst (1874-1934)

From this presentation of music by Vaughan Williams we move to a crucial piece of repertoire by Gustav Holst for the brass band. I have placed the composers in this thesis by chronological order, and thus have included Holst separately here and not together with his other body of work which was discussed earlier, to highlight the large period of time since he wrote for the wind band and now the brass band movement. Holst's impact on the wind band was discussed previously in this chapter, but his influence concerning the brass band was also important due to the fact that he only wrote one major work for the medium.¹³¹

Gustav Holst had quite an impact on the brass band movement, most notably with his composition *Moorside Suite* composed in 1928. This piece is significant as it had been 17 years since he wrote for either wind or brass band.

The piece starts in haunting mood and the euphonium is used as an accompanying instrument throughout the opening moments of the piece. The euphonium is used to great effect by adding harmony to a flowing melodic line that is first presented by the tutti cornet section. The second movement, titled *Nocturne: Adagio*, places the euphonium in a moving setting towards the end of the movement, which shows off the instrument's tonal qualities in a revised solo, copying the singing, emotive and delicate solo cornet melody from the opening bars of the movement. The last movement of Holst's first work for brass band is titled *March*; it begins with a full sounding fanfare from the whole band with the euphonium used throughout filling different roles of harmonisation and unison melodies with the cornet section. The piece closes with a dramatic semiquaver flourish from the whole band.

This piece is very significant for the euphonium in particular, as the composer had now successfully used the euphonium in three very distinctly different styles of music. Holst was the first composer to write for and use the euphonium in the three main music ensembles that the instrument is most prominently written for, brass band, wind band and the orchestral setting. Throughout all of his attempts to include the euphonium in his music, he successfully used the instrument in technical, tutti and tonal playing, requiring the euphoniumist to regulate and change their music style to fit into the background or foreground of his musical palette. Holst

¹³¹ Other important works from the 'Golden Era' of brass banding, which features the euphonium, include Sir Arthur Bliss's *Kenilworth* and *Belmont Variations* and Herbert Howells' *Pageantry* and *Three Figures*. These works are not analysed in this study for reasons of space, and because they have been extensively discussed in existing literature. See, for example, Dr Roy Newsome's PhD thesis "Musical and Social Factors in The Development of a Major Amateur Musical Medium" University of Salford (1999).

had already written for the instrument successfully in his famous *Planets Suite* (discussed in Chapter 6, Influence of the Euphonium in Mainstream Orchestral Repertoire) and in his early wind band compositions, but this piece being his first for brass band really gave the movement and euphonium performers alike a real push as far as difficulty and new original repertoire was concerned.

5.2.5 Sir Edward Elgar (1857-1934)

Sir Edward Elgar was regarded as the finest English composer since Handel and Purcell¹³² and to have a work by this composer for band was a real feat, especially considering the status of the band movement at the time. Unfortunately neither Holst nor Elgar ever wrote again for the brass band. Both composers, however, required the performers of their works to be technically proficient and have a strong musical understanding of the repertoire being performed. Interestingly these works are still played on the contest and concert stage today, which pays the highest respect to these composers and the quality of their output.

The *Severn Suite* begins with the *Introduction: Worcester Castle (Pomposo)*; it then proceeds to the *Toccata: Tournament* and then into the Fugue in which Elgar depicts *The Cathedral*. On then to *Commandery*, a courtly reminder of the Royal Presence during the Civil War, twice interrupted by scherzando episodes. The suite ends with a richly elaborated restatement of the *Introduction: Worcester Castle*. Commissioned for the National Brass Band Championships of 1930, Elgar's only brass band work is dedicated "to my friend, George Bernard Shaw". The euphonium is used throughout this work as both a solo and accompanying instrument. Its use throughout the work is interesting as it takes on a cello type role with no real extended solo lines apart from little inflections now and again, where most of the solo work takes place in the solo cornet (or violin equivalent) lines. The musical examples (Score example 7 and 8) show that Elgar had a certain sound concept of where instruments would work best and this piece is extremely significant for the euphonium as it was the only commission by the composer that featured the euphonium. The sound concept for the euphonium as far as Elgar's work is concerned mimics that of cello writing for orchestra, mainly accompanying lines throughout the work with small inflections of solo lines and duets appearing sporadically until large and more developed solos are introduced as the piece progresses, particularly starting from movement 3 Fugue, rehearsal mark 36, score example 8. Elgar's symphonic sound concept can

¹³² Classical Archives (n.d.) Sir Edward Elgar. Retrieved from <http://www.classicalarchives.com/composer/2480.html#tvf=tracks&tv=about>

be heard throughout this work for band, and many influences of his famous orchestral pieces can be heard in certain strains of the music, which make for very pleasurable listening. Although I do not think that Elgar's concept of the euphonium was very different from that of other composers of the time, this work would certainly have influenced young composers of the day, who were encouraged to compose for the brass band in order to have their music played. It is a great pity that Elgar never wrote any other repertoire for the euphonium or brass band; however it is my personal opinion that this work will stand the test of time for its importance in new music for the euphonium and the band movement.

II TOCCATA

12 Allegro molto
2nd Hn. SOLO scherzo
19 2nd Hn. SOLO scherzo
19 9 Bar. TUTTI
1 flegato SOLO TUTTI
18 4 SOLO TUTTI
20 21
22 Grandioso sost. tutta forza
23 ff legato
25 1 4 SOLO
27 Bar. TUTTI

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Score example 7: Sir Edward Elgar - *Severn Suite* (1930)¹³³

¹³³ Edward Elgar (1930) *Severn Suite*. London: R. Smith and Co.

The page contains three main musical sections for Euphonium B \flat :

- Grandioso:** Starts at measure 28. Features a 2-measure rest, followed by a melodic line with accents and slurs. Dynamics include *ff* and *pp*. Markings include "2 TUTTI" and "2 SOLO".
- III FUGUE:** Starts at measure 35. Includes "Moderato (come prima) rit.", "Andante", and "Open." sections. Features a 9-measure rest, followed by melodic lines with dynamics like *pp*, *ff*, *p*, and *mf*. Markings include "TUTTI", "SOLO", "Largamente", "colla parte", and "cresc.".
- IV MINUET:** Starts at measure 49. Includes "Moderato", "Più mosso (scherzando)", "Tempo I", "CODA Lento", and "Tempo I (Pomposo)" sections. Features melodic lines with dynamics like *pp*, *f*, *p*, and *ff*. Markings include "a tempo", "muted", "Open", "rit.", and "marcato".

The score concludes with a "Grandioso" section at measure 69, featuring a 1-measure rest, followed by melodic lines with dynamics like *ff* and *rit. fz*.

R.S. & C \circ , Ltd. 2050Score example 8: Sir Edward Elgar - *Severn Suite* (1930)¹³⁴¹³⁴ Edward Elgar (1930) *Severn Suite*.

5.2.6 John Ireland (1879-1962)

Ireland composed a number of works for the brass band, one of which, *Comedy Overture*, was commissioned by Herbert Whitely and John Henry Iles for the 1936 National Brass Band Championships. The commissioning of new works for band was well and truly in full swing by the 1930s and it is interesting to note that in the same year Ireland reworked *Comedy Overture* for orchestra, giving it a new title, *A London Overture*. More than any of his other works, the evolution of this piece and its title present ambiguities. Did Ireland write the piece for brass band with an orchestral version already in mind? Or is *A London Overture* simply a substantial reworking of the earlier piece? What is certain is that the two pieces share a considerable amount of musical material but are different works nonetheless. Although the scoring, textures and musical detail underwent radical alterations, the two works share the same structure, the same harmonic scheme and the same melodic material. The fact that the brass band parts were written in concert B \flat for B \flat instruments and that the new piece remained written at the same pitches implies that Ireland conceived the work as sounding in B \flat .

This is an important piece historically, as this was the first time that a well-established and important composer of the day had used a “brass band” piece as a base or foundation for an orchestral setting; (bands were used to having to play orchestral transcriptions of famous music). Regardless of whether Ireland originally conceived the work for band or orchestra, however, his ‘orchestral’ way of thinking about the band had important consequences for the developing musical idiom of the euphonium. Like the second movement ‘Elegy’ of his well known *Downland Suite*, the middle movement of the *Comedy Overture* exemplifies this through marvellous lyrical writing in the slower sections, with long, flowing, soloistic lines. Was this work by Ireland the beginning of music for band with completely new standards of musical excellence? The music that follows this example will help to answer that question.

5.2.7 Percy Grainger (1882-1961)

Percy Grainger had an immediate impact on the band world through original compositions, which he composed in free time; he had concluded that the future of music lay in freeing up rhythmic procedures and in the subtle variation of pitch.¹³⁵ This idea of freeing up rhythm was revolutionary in the 1930s, and this started to change the standards where the euphonium was

¹³⁵ Malcolm Gillies, David Pear ed. (1994) *The All-Round Man: Selected Letters of Percy Grainger, 1914–1961*. Oxford University Press.

now being pushed musically and technically. This “free rhythm” is evident in the euphonium part in Score example 9, *Harkstow Grange* from *Lincolnshire Posey*. Although the bars are marked with varying time changes, the feeling of the melody could very easily be played without any bar lines. In closing the 3/2 bars give an indication that the flowing line needs to be played with great length and subtlety, however the part is strictly rhythmical and led by the conductor. Even though this section is conducted the overall feeling is certainly free flowing which brings the piece to a large sounding and expansive close.

LINCOLNSHIRE POSEY

2. Harkstow Grange

Percy Grainger

The musical score for the euphonium part of "Harkstow Grange" consists of five staves of music. The key signature is two flats (B-flat and E-flat). The piece begins with a melody marked *mf* and *cantabile*. The first staff contains measures 1 through 5, with measure 6 circled. The second staff contains measures 6 through 10, with measure 10 circled. The third staff contains measures 11 through 14, with measure 14 circled. The fourth staff contains measures 15 through 17, with measure 17 circled, and measures 18 through 29, with measure 29 circled. The tempo marking "Slower" appears above measure 29. The fifth staff contains measures 30 through 34, with dynamics *fff*, *dim.*, and *long* indicated. The piece concludes with a *rit.* (ritardando) marking and a fermata over the final note.

Score example 9: Percy Grainger - *Lincolnshire Posey* (1937)¹³⁶

¹³⁶ Percy Grainger (1937) *Lincolnshire Posey*. Salem, CT: Cimarron Music Press.

4. The Brisk Young Sailor

Musical score for "The Brisk Young Sailor" in 4/4 time. The score consists of five staves of music.

 Staff 1: Rehearsal mark 17, marked "Solo", with dynamics *mp* and *mf*.

 Staff 2: Continuation of the first staff.

 Staff 3: Rehearsal mark 25, starting with *f* and *mf non legato*.

 Staff 4: Continuation of the third staff, ending with *f*.

 Staff 5: Rehearsal mark 40, marked "rit." and "Solo", with dynamics *f* *sonore* and *mf non legato*.

5. Lord Melbourne

Musical score for "Lord Melbourne" in 4/4 time. The score consists of three staves of music.

 Staff 1: Rehearsal mark 24, marked "Solo", with dynamics *mf* and *cresc.*

 Staff 2: Continuation of the first staff, with dynamics *p*, *mp*, and *mf*.

 Staff 3: Rehearsal mark 34, with dynamics *f* and *fff*.

Score example 10: Percy Grainger - *The Brisk Young Sailor* (1937)¹³⁷

The Brisk Young Sailor and *Lord Melbourne* excerpts (Score example 10) give the euphonium a voice which is both jocular and serious. The jocular voice begins at rehearsal mark 17 where the composer puts the euphonium in an old-fashioned folk music setting, where the instrument is able to sing in fine voice, very much like a singing tenor voice throughout this movement.

¹³⁷ Percy Grainger (1937) *The Brisk Young Sailor*. Salem, CT: Cimarron Music Press.

There is interplay between trumpets and woodwind while this excerpt is being played; as stated, the euphonium is the main feature here until the end of the movement after rehearsal mark 40.

Lord Melbourne shows why Grainger was exceptional at promoting the euphonium in the wind band. The euphonium's serious voice coming to the fore at rehearsal mark 24 completely changes the mood of this movement, giving the euphonium a completely different role compared to the one it plays in *The Brisk Young Sailor*. Again the euphonium is featured in a strict, flowing melody, which changes the character almost immediately from quite a light-hearted movement to a lament, allowing the ending of the movement to close with a triumphant final chord. This piece demonstrates lyricism and virtuosity for the euphonium, which alongside expressive individual solo writing was being developed in a band role in the middle to late part of the twentieth century. No longer was Grainger just using the euphonium solely to accompany other low brass or woodwind instruments, the euphonium was beginning to play more solos in wind repertoire and the parts it had to play were taking on a new level of difficulty and most importantly, significance as far as musical content was concerned.

5.2.8 Edmund Rubbra (1901-1986)

One of the composers who was influenced by Vaughan Williams was Edmund Rubbra. Rubbra was a pupil of Holst and of Vaughan Williams, and his composition *Variations on The Shining River*, Op. 101, is a test of musicality rather than technique, requiring sensitive control from solo players, including the euphoniumist. There are six variations, among them two dances, a *Pageant* and a *final Lament* with decorative writing reminiscent of the Tudor keyboard, before the work ends with a developed restatement of the theme. This thoughtful and unusual work has been much neglected. The euphonium is used successfully throughout this piece and Score example 11 shows the instrument being used as an accompaniment and tutti instrument. The euphonium is used in Score example 12 as the main feature, playing the exact same duet melody with the principal cornet player, beginning 3 bars before rehearsal mark O. Although this style of composition or musical structure is not innovative as far as mainstream music goes, performing a unison duet in the contest arena can extend even the finest of brass players due to the extreme pressure. No piece before the late 1960s had tested the euphonium in such a musically challenging fashion. The music, although not difficult, sits in an awkward register for the euphonium as the music begins to push into the higher register of the instrument. Not only did the euphonium have to contend with playing accurately, musically and sensitively, the players of the day also had to do this in unison with the E \flat soprano cornet player. The unison

playing with these instruments opens up a different set of problems, due to the euphonium and cornet pitched as B♭ instruments, then competing, for want of a better word, with the soprano cornet, which is pitched in E♭. Instruments of that particular time were not as solid in pitch as today's instruments, which would have made the task for individual players very difficult. *Variations on The Shining River* was a moment in compositional history as far as brass bands were concerned; in one way the level of artistry required from players was expanding due to the brass band contest scene, and on the other hand musicians were producing levels of musicianship that were of professional and world class quality.

Euphonium
 Variations on 'THE SHINING RIVER'

Arranged by FRANK WRIGHT

EDMUND RUBBRA
 Op. 101

TEMA
 Poco lento

VAR. I.
 First Dance
 Allegretto

VAR. II. Cradle Song
 Andante
 One

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Score example 11: Edmund Rubbra - Variations on 'The Shining River' (1958)¹³⁸

¹³⁸ Edmund Rubbra (1958) *Variations on the Shining River*. London: Alfred Longnick and Co.

5.2.9 Gilbert Vinter (1909-1969)

Gilbert Vinter was one of the most influential composers of “modern” (c1960-69) repertoire for the brass band and in particular for the euphonium. Vinter was a professional bassoonist for many years in the BBC Wireless Band and the London Philharmonic Orchestra, and he served with the Central Band of The Royal Air Force during the war years. After the war he composed for many different genres of music.

In the ten-year period during which he composed (1959/1969), Vinter’s music was exceptionally difficult and very different compared to the previous music written for the brass band movement. There had been original compositions for the band movement, as discussed above, but no composer had written up to this period a series of “test pieces” for the contest arena like Vinter. His output was not confined to this contest arena but seven of his contest pieces left a lasting impression on bandsmen and in particular on euphonium players of that decade, and younger generations of euphonium players who are now exposed to this repertoire.

I have chosen *Variations on a Ninth* for discussion as it includes some of the most interesting, innovative and technically demanding writing for euphonium by any composer at that time. Composed in 1964 for the National Brass Band Championships of the same year the piece begins with a flourish from the cornet section, which then moves into extended cadenza sections for all principal players. The euphonium cadenza, shown in Score example 13 and 14, was exceptionally difficult for euphonium players of the day. The cadenza itself moves between small (major 4th) leaps and larger intervals (10^{ths}) which may seem easy by today’s standards but for band musicians, and particularly euphonium players of the day, who were used to more of a structured or gradual move throughout registers (as shown in *Variations on a Shining River* by Rubbra in Score example 11 and 12), they were very difficult. The majority of Vinter’s major test piece works featured each of a band’s principal players in a cadenza or extended solo, and the euphonium was a major force used by Vinter to push the boundaries of overall technical skill and musicianship.

The euphonium player who excelled in *Variations on a Ninth* in 1964 was Trevor Groom. Groom had already been a seasoned player with other bands, but it was one of his first contest performances with Great Universal Store (GUS) Band that began a legacy of fine playing from this fine player. Gilbert Vinter, who worked closely with GUS, wrote all of the euphonium lines in his test pieces with Groom’s sound in mind. Trevor Groom took over the solo euphonium position from his former mentor Bert Sullivan, who had previously had a 30-year

career as the solo euphonium player with GUS.¹⁴⁰ Vinter's first test-piece for brass band was called *Salute to Youth*; it had a major euphonium solo in the 3rd movement. Other pieces by Vinter which showcased important lines for the euphonium included *Symphony of Marches*, *John O'Gaunt*, *Entertainments*, *Spectrum*, *James Cook Circumnavigation* (written for the New Zealand Brass Band Championships), and the cantata *The Trumpets* which included a choir with brass band accompaniment throughout. Brass bands really embraced Vinter, as he was the composer that everyone needed at that particular time. It is said that it was not Vinter who found the brass band movement but the movement that found him.¹⁴¹

¹⁴⁰ Personal interview of current author with Dr Roy Newsome in September 2006.

¹⁴¹ Personal interview of current author with Dr Roy Newsome in September 2006.

Eb Soprano Cornet
 Solo Bb Cornet
 Repiano Eb Cornet & Flugel
 2nd Bb Cornet
 3rd Bb Cornet
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st Eb Baritone
 2nd Bb Baritone
 1st Bb Trombone
 2nd Eb Trombone
 Bass Trombone
 Bb Euphonium
 Eb Bass
 Eb Bass
 Percussion

pp sempre *morendo*

Variations on a Ninth

Score example 13: Gilbert Vinter - *Variations on a Ninth* (1964)¹⁴²

¹⁴² Gilbert Vinter (1964) *Variations on a Ninth*. London: Polyphonic Reproductions.

Variations on a Ninth

Score example 14: Gilbert Vinter - *Variations on a Ninth* (1964)¹⁴³ (Example 2)

5.3 Conclusion

As the musical examples have shown, the repertoire for most of the ensembles that the euphonium was involved in was technically well put together but not that interesting musically. However, these works laid the groundwork on which later music was developed, shaping new repertoire for the performers and soloists of following generations. In a similar way, the repertoire for the solo euphonium also started out very slowly and the quality of the music was not always great. This will be discussed in Chapter 7.

¹⁴³ Gilbert Vinter (1964) *Variations on a Ninth*.

Although documenting the full extent of repertoire composed from the 1900s until after World War II is beyond the scope of this study, the amount of quality music which is available and still played often throughout the world is extremely large. At the same time as new solo repertoire developed from the 1970s, the euphonium's role in large ensemble works for band became more hidden as it was absorbed into the full sound of the low brass section.¹⁴⁴ Most of the ensemble repertoire the euphonium had to play was large scale, that is, there were usually extra brass, winds and strings, which meant that the main use the euphonium had in this context was for large-scale, full-sounding music. Although some of the composers mentioned above never wrote for the euphonium in a symphonic or orchestral context, the repertoire they left which utilises the euphonium is some of the finest music composed for the instrument.

¹⁴⁴ Literature on this subject is covered by various texts including; Roy Newsome (2005) *150 Golden Years the History of the Black Dyke Band*. London: Salvationist Publishing; Roy Newsome (1999) *The nineteenth century brass band in Northern England: musical and social factors in the development of a major musical medium*. Unpublished PhD dissertation. Music, Media and Performing Arts Research, Institute for Social Research, The University of Salford; Roy Newsome (2006) *The Modern Brass Band: from the 1930s to the new millennium*. London: Ashgate Publishing.

Chapter 6

Influence of the Euphonium in Mainstream Orchestral Repertoire

6.1 Introduction

Since the early twentieth century there have been occasional experiments with the euphonium in media including orchestra, chamber music and solo with piano, which successfully demonstrated its versatility outside the traditional band medium. The influence of the euphonium in mainstream orchestral repertoire is significant, even though the quantity of music is quite small in proportion to most other instruments used in orchestral music. In this respect, the output might be compared to the repertoire of the classical saxophone, bass clarinet or alto flute. The number of military and brass bands in the world from 1880 to 1930 also helped to expand the repertoire for the euphonium, mainly because of its prominence as a solo voice in these two particular ensembles being brought to the fore in marches played at ceremonies. This repertoire helped to consolidate the future of the euphonium.

I provide here a concise list of orchestral repertoire that utilises the euphonium.¹⁴⁵

- **Barber, Samuel** - *Third Essay for Orchestra*
- **Bartók, Béla** - *Kossuth* (2 tenor tubas)
- **Harris, Roy**
 - *Symphony No. 1*
 - *Symphony No. 7*
- **Holst, Gustav** - *The Planets*
- **Janáček, Leoš**
 - *Sinfonietta* (2 tenor tubas)
 - *Totenhaus Suite*
- **Mahler, Gustav** - *Symphony No. 7*
- **Mussorgsky, Modest** - *Pictures at an Exhibition*
- **Respighi, Ottorino** - *Pini di Roma* (2 baritone horns and 2 euphoniums)

¹⁴⁵ Shifrin (Ed.) (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*.

- **Schuman, William** - *Credendum*
- **Shostakovich, Dimitri**
 - *L'age d'or*
 - *The bolt (baritone horns)*
 - *The Tale of the Priest and His Blockhead Servant*
- **Strauss, Richard**
 - *Don Quixote*
 - *Ein Heldenleben*
- **Traditional (edited by Ken Shifrin)** - *The Saucy Arethusa* (Last Night of The Proms)
- **Turnage, Mark Anthony** - *Ceres*

Chamber works and other orchestral repertoire for euphonium, not commonly performed, includes:

- **Barber, Samuel** - *Symphony No. 2* (tenor tuba ad lib)
- **Bax, Arnold** - *Overture to Picaresque Comedy, Symphony No. 2 in E minor and C minor*
- **Benjamin, George** - *Three Inventions*
- **Birtwistle, Harrison** - *Gawain, Down By The Greenwood Side*
- **Brian, Havergal** - *Gothic Symphony*
- **Ginastera, Alberto** - *Choral 150*
- **Gottschalk, Louis Moreau/Gaylord Hatton** - *Symphony A Night in the Tropics*
- **Grainger, Percy** - Several wind ensemble works
- **Harris, Roy:**
 - *Give Me the Splendid Silent Sun*
 - *Ode to Friendship*
 - *Symphony No. 2*
 - *Symphony No. 3*
 - *Symphony No. 5*
 - *Symphony No. 9*
 - *When Johnny Comes Marching Home*
- **Leoš, Janáček** - *Capriccio*
- **Kay, Hershey**
 - *Stars and Stripes, after Sousa*

- *Western Symphony*
- **Meyerbeer, Giacomo** - *Le Prophète*
- **Strauss, Johann Sr.** - *Radetzky March*
- **Turnage, Mark Anthony** - *Three Screaming Popes*
- **Yardumian, Richard**
 - *Passacaglia, Recitative and Fugue*
 - *Symphony No. 2*

6.2 Orchestral excerpts for euphonium

Although the euphonium is used in the orchestra in only around forty major excerpts, it has a distinctive and important role to play in the orchestra.¹⁴⁶ The sound of the euphonium or tenor tuba in the orchestra adds a depth of tone colour to a brass section. When used successfully, as in Holst's *The Planets*, the euphonium can bridge between the low sounds of the tuba to the middle and high sounds of the trombone section and French horn sections. Its role in the orchestra, when utilised, holds as much importance as any of the other orchestral soloists.

Before the euphonium came the ophicleide, as discussed in previous chapters. The ophicleide was used as the deep bass voice as well as a baritone solo instrument in nineteenth century orchestras and military bands. There was also a bass ophicleide pitched in C and B♭ or in F and E♭ although this was never really popular, and only used in French and Belgian military bands before the invention of the saxophone. The contralto A♭ and a contrabass ophicleide / ophicleide monster were also in production but both were rare.¹⁴⁷ The euphonium began to become popular.

On many occasions major orchestras all over the world have booked brass band euphonium players to fill the role nominally taken by an associate principal trombone.¹⁴⁸ It is often written in the contract of the associate principal trombone player that he or she is required to be able to play valved brass instruments including the bass trumpet and tenor tuba, even though they may not have the required finger technique to perform much of the more demanding repertoire for valved instruments.

¹⁴⁶ Shifrin (Ed.) (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*.

¹⁴⁷ Bevan (1978) p. 156

¹⁴⁸ Euphonium players from high profile bands who have been used in orchestral performances include David Childs, David Thornton, Robert and Nicholas Childs, Steven Mead and Matthew van Emmerik.

The biggest issue for a guest euphoniumist in this situation is his / her misunderstanding of how the euphonium or tenor tuba needs to sound in orchestral settings. The use of vibrato and shorter length of notes considered usual in the band style is not generally appropriate in orchestral playing, or if this style is used, it is only in a small proportion of repertoire. Orchestral playing is different compared to brass band playing due to the length and breadth of tone which is required to be used with the other brass players, as the brass section in an orchestra is generally used to augment the string, woodwind and percussion sections. The brass family in the orchestra is often used as an accompanying role for other instruments in the orchestra; for most euphoniumists understanding the symphonic style includes playing longer and broader notes than they would use when performing in bands, and for some this can be a daunting experience compared to their more virtuosic role in the band situation when blending with instruments that are more related to the euphonium. Although the euphonium plays an accompanying role in the brass band, its role in this ensemble is more like the cello equivalent in the orchestra. The only way to learn the correct style of orchestral playing is by listening to orchestral music with a focus on its specific style and taking individual lessons from someone who plays full-time in an orchestra. The “orchestral” concept of playing is something that an astute performer can aspire to very easily, although like any other skill it takes time, dedication and focus.

In 1874, just prior to the invention of the compensating system, Wagner established the “tuba group”, which included the modern day tuba as we now know it and the Wagner tuba, which is now known as a modified member of the French horn family. Wagner described this “tuba group” as a mainstay in orchestral writing by scoring *Der Ring Des Nibelungen* (1874) for Wagner tubas. Other instruments used in this piece were bass tubas and one contrabass tuba as well as the first use of the 13ft bass trumpet in E \flat . (This instrument had the tone of a trumpet with the range of the trombone but was usually built in C because the amount of tubing required for the E \flat made the tone and register insecure.) Nowadays bass trumpets are made in E \flat but pitched the octave above.¹⁴⁹ These trumpets had valves that were played with the left hand; they were usually played by a second quartet of horn players. Moritz also made his Wagner tubas specifically for the *Ring Cycle* as Wagner wanted a brass voice between the trumpets and horns and the trombones and tubas. They were made in two sizes, the smaller being in unison with the B \flat horn and the bigger with the F horn, and were bell-fronted Wagner tubas and compact uprights with no bell flare. This information is significant to the euphonium directly

¹⁴⁹ Ken (Ed.) (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*.

as composers have at times mixed up terminologies of the euphonium, Wagner tubas, baritones and so on. Table 1: Comparison of terminology for euphonium and related instruments (page 24) shows the misunderstanding that can take place when composers have the euphonium or baritone in mind, intentions which then may have been interpreted incorrectly in different countries.

One of the biggest issues facing the euphonium is that scores were at times an unreliable source for description, and names of low brass instruments in the nineteenth and twentieth centuries were at times misleading. Mendelssohn's incidental music to *A Midsummer Night's Dream* (1826) has the ophicleide part printed as Corno Inglese di Basso and his *Wedding March* calls it Englisches Basshorn. Strauss calls the euphonium a single tenor tuba in B♭ in the contexts of *Ein Heldenleben* and *Don Quixote* and he uses the term double Wagner tuba which implies a type of upright French Horn in F and B♭ for his *Alpensinfonie*. The modern day use of the tenor tuba (euphonium) in these two tone poems and Wagner tuba in the *Alpensinfonie* are different. Strauss's letters to the great conductor Ernst von Schuch regarding the revision of Berlioz's *Treatise on Instrumentation*, aim to clarify this further:

I myself have frequently written a single tenor tuba in B♭ as the higher octave of the bass tuba; but performances have shown that, as a melodic instrument, the euphonium (frequently used in military bands) is much better suited for this than the rough and clumsy Wagner tubas with their demonic tone.¹⁵⁰

6.2.1 Modest Mussorgsky

Mussorgsky's *Pictures at an Exhibition* was originally composed in 1874 after the death of the composer's close friend Viktor Hartmann, an architect. Mussorgsky drew on Hartmann's pictures, which he had painted as inspiration for the musical score, with *Pictures* originally written for two pianos. Interestingly the work did not become popular until after Mussorgsky's death in 1881. The original piano version was not popular, but the French composer Ravel orchestrated the piece in 1922, which gave the work an almost immediate popularity the world over. As far as excerpts for the euphonium are concerned, this piece and in particular the *Bydlo* movement is very interesting. This is one of the first excerpts which has divided tuba players around the world. In the US there is a tradition for this excerpt to be played on the tenor tuba (euphonium), the main reason being the high G#'s which occur through the movement.

¹⁵⁰ Bevan (1978), p. 233-234

Performers like Gene Pokorny from the Chicago Symphony Orchestra have released orchestral excerpt CDs where he directly promotes the use of the euphonium:

We should get past our egos and decide who could make more music out of it. You, or one of your trombone playing pals should play it on euphonium, as they are tacet in the music at that time. ‘Gene Pokorny, Principal Tuba Chicago Symphony Orchestra’.¹⁵¹

In Australia, the UK and Europe the excerpt is normally played on a small F or C tuba or on the euphonium, however the original instrument Ravel had in mind for this excerpt was a small C Besson tuba.¹⁵² Although the tuba part is marked “tuba” in the score, there has been much discussion over the years about exactly which tuba to use.

¹⁵¹ Gene Pokorny (n.d.) *Orchestral Excerpts for the Tuba*, by Gene Pokorny. Birmingham: Anglo Music.

¹⁵² Shifrin (Ed.) (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*.

BYDLO FROM PICTURES AT AN EXHIBITION

Moussorgsky/Ravel

The musical score is written in bass clef with a 2/4 time signature and a key signature of two sharps (D major). It begins with a tempo marking of quarter note = 92 and the instruction 'Pesante'. The score consists of five staves of music. The first staff starts with a quarter rest followed by a series of eighth and sixteenth notes. The second staff continues the melodic line. The third staff features a six-measure rest followed by an eleven-measure rest, then a series of eighth notes, with a fortissimo (*ff*) dynamic marking. The fourth staff includes a 'poco dim.' (poco diminuendo) marking. The fifth staff concludes with dynamics of mezzo-forte (*mf*) and mezzo-piano (*mp*).

Score example 15: Modest Mussorgsky - *Pictures At An Exhibition, Bydlo* (1874), orchestration by Ravel (1922)¹⁵³

6.2.2 Richard Strauss

Repertoire by Strauss that incorporated the euphonium (tenor tuba) is minimal, *Ein Heldenleben* and *Don Quixote*; however these pieces, dating from 1898 and 1899, are historically important because of their use of the euphonium. Why Strauss used the euphonium only in these two major works is a mystery, but similarly to the great British tradition of the military / wind and brass band, it is obvious that Germany also had a strong military band culture. Ceremonial state occasions and times of national celebrations have always required the services of a top flight military band, the distinctive tone of the euphonium is ever present in these ensembles and the euphonium naturally exudes a certain presence while undertaking its role playing marches and symphonic repertoire in outdoor park concerts or the concert hall setting. The two large pieces of repertoire by Strauss that included the tenor tuba came at a

¹⁵³ Modest Mussorgsky (1922) *Pictures at an Exhibition*. Salem, CT: Cimarron Music Press.

similar time in history, which suggests the popularity of the military band may have played a part in Strauss using the instrument so successfully. Unfortunately after this time the instrument was not used again in any of his major works. Ultimately, Strauss seems to have used the tenor tuba as kind of a “super-horn”, and hence they appear in three works (two for euphonium as discussed above, and one as Wagner tubas), which make extensive use of horns to express ideas of heroism. This applies particularly to *Ein Heldenleben* and *Eine Alpensinfonie*. In *Don Quixote* (1898), in contrast, the main purpose is a humorous one, that is, the portraiture of Sancho Panza.

Strauss’ tone poem *Ein Heldenleben* (1899) produces one of the most advanced excerpts both musically and technically for the euphonium. It showcases the tenor tuba as a tutti instrument doubling the basses, playing exposed fifths with the bass tuba and in varying contexts requires the euphonium to play in a soloistic manner. It could also be the first work in history in which the euphonium is asked to use a mute (mit Dampfer) as shown 3 bars before rehearsal mark 66 in Score example 17. However, the excerpt also requires the euphoniumist not to play everything like a concerto, 12 bars after rehearsal mark 2 is where the euphonium and bass tuba begin the theme of this tone poem in perfect fifths as shown in Score example 16. In Score example 17, 13 bars after rehearsal mark 78, the euphonium plays the most famous horn call of this work, which is required to rise triumphantly above the orchestra. Much of the excerpt requires a wide range of dynamics and diverse styles of playing including the use of a mute, to add extra colours to the euphonium’s texture; much of the muted writing adds to the large trombone sounds required at various sections in this work.

EIN HELDENLEBEN

Richard Strauss, Op.40

12 ① 4 3 ② 7
f *p* *cresc.* *fp*

3
mf *f*

7 ⑤ 6 ⑥ 10 6 ⑧
mf *ff*

⑩
mf *ff*

3 ⑪
mf *cresc.* *fp* *ff*

2 3 10 2 ⑬
ff

4 Solo ⑭
ff *p*

⑮ 3 3
p

28 ⑰ 3 ⑱ 20
p

5 4 88 21
sfz *accel.*

Score example 16: Richard Strauss - *Ein Heldenleben* (1898)¹⁵⁴

¹⁵⁴ Richard Strauss (1898) *Ein Heldenleben*. Salem, CT: Cimarron Music Press.

63 *ff*

64 *ff*

65 *mit dampfer* *Solo* *ff*

66 *ff* 25

70 *mit dampfer* *ff* 3 3 3

71

72 *mit steigerung* *ff*

73

74 *sfz* *fff* 3

75 *dampfer weg.* *fff* *dim.*

76 9 6

77 3 6

78 *mf* *f*

sfz *ff*

ff 3 3

Score example 17: Richard Strauss - *Ein Heldenleben* (1898)¹⁵⁵ (Example 2)

¹⁵⁵ Richard Strauss (1898) *Ein Heldenleben*.

6.2.3 Gustav Mahler

Mahler's Symphony No. 7 begins with a fearsome repetitive motif played by the string section of the orchestra. The marked baritone part (which with translated terminology from German to English means tenor tuba or euphonium) begins a call from the back of the orchestra with a triumphant semi-quaver introduction which moves into a demi-semi quaver repetitive motif as shown in Score example 18. This excerpt, which was composed in 1909, is potentially the most difficult in all the orchestral writing for the euphonium, as the requirements are extreme due to the piece beginning with the tenor tuba on what could be called an awkward note (concert F#) on the euphonium. The notation depicted in Score example 18 is almost the complete excerpt for the euphonium, which only plays for the first five or six minutes of the symphony with various string accompaniments and brass tutti sectional playing. When the excerpt is finished the euphoniumist has to sit back down after his solo to listen to the next seventy or so minutes remaining of the symphony. Over the years many stories have been told of this opening stanza by the euphonium not going well and the poor instrumentalist sitting quietly for the remainder of the piece, unable to utter another note, or regain any musical dignity. This excerpt requires virtuosic playing of the highest calibre.

Tenorhorn in B

Symphony No. 7

Gustav Mahler

1860-1911

1. Satz

This solo, played with a "big sound", opens the symphony in the second bar. It is in B \flat and conducted in eight. Although originally scored for baritone horn, some conductors prefer euphonium (See Introduction). N.B. Intonation may be problematical, as the light accompaniment of the celli is often difficult to hear.

großer Ton!
[solo]

Langsam [In 8]
Stgs. & WWs

1 2 3 hervortretend

sf sff ff

4 (Tempo I-Langsam)
subito, aber fließender als zu Anfang Nicht schleppen

23 +6 ff Ganz zurückhalten

43 Adagio (Tempo der Einleitung)
mit großen Ton

* [Although a sixteenth note,
the upbeat is sometimes played
as an eighth note in 4/4.]

[Tenor Tuba & Bass Trombone Duet (Try not to blow the bass trombonist off the stage!)]

Etwas drängend

ff sf > p stringendo

Bass Trombone

Score example 18: Gustav Mahler - *Symphony Number 7* (1909)¹⁵⁶

6.2.4 Gustav Holst

Holst's *The Planets Suite* has become one of the most popular pieces in the orchestral repertoire and it was this piece which really brought Holst worldwide acclaim. Composed just before the

¹⁵⁶ Shifrin (Ed.) (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*.

First World War, this piece became a symbol of national pride for the British people as the first movement was used throughout the military campaign for morale building, to Holst's dislike. The suite does have a striking resemblance to war in particular the first movement titled *Mars, The Bringer of War*. The euphonium here plays its most famous and well-known orchestral excerpt, bursting into life from its first entry with the bass tuba (as shown in Score example 19), then working in a canon effect with the French horns with repeated octave intervallic leaps. The main theme of this movement comes to life at rehearsal mark 4 when the euphonium plays its menacing call from the back of the orchestra, which then transforms into a canon with the trumpet section through rehearsal mark 5. I have included only this movement to examine as the majority of the other movements require the euphonium to either double the low brass or woodwind parts. However, this does not diminish the significance of the use of the euphonium throughout this work, but rather serves to highlight its use in this style of playing in a soloistic and more menacing tone, which adds to the instrument's range of characterization. The accompanying passages, as much as the soloistic ones, add to the idiom of the euphonium as its role of blending with orchestral rather than brass band timbre(s) is expanded in many of these accompanying passages.

THE PLANETS

I. Mars

Gustav Holst

The musical score for 'I. Mars' by Gustav Holst is presented in seven staves. The first staff begins with a 24-measure rest, followed by a melodic line starting on a half note G4, moving to A4, B4, C5, and then descending. Dynamics include *mf*, *cresc.*, *f*, and *Solo f*. The second staff continues the melodic line with a 4-measure rest, marked *ff* and *sempre cresc.*. The third staff features a rhythmic pattern of eighth notes, marked *ff* and containing three triplet markings. The fourth staff continues with eighth notes and a 2-measure rest, marked *ff*. The fifth staff starts with an 18-measure rest, marked *Solo* and circled 4, followed by eighth notes and triplet markings. The sixth staff begins with a 10-measure rest, marked *Solo* and circled 5, followed by eighth notes and triplet markings, with a dynamic of *f*. The seventh staff continues with eighth notes and triplet markings, marked *f* and *cresc.*. The final staff starts with a 17-measure rest, marked *fff*, followed by eighth notes and triplet markings.

Score example 19: Gustav Holst - *Mars, The Planets* (1914-16)¹⁵⁷

¹⁵⁷ Gustav Holst (1916) *Mars, the Planets*. Salem, CT: Cimarron Music Press.

6.2.5 Leoš Janáček

In 1926 the Czech composer Leoš Janáček composed new works that included specific scoring for the euphonium; interestingly these are his only works that use the euphonium. Janáček uses the euphonium (tenor tuba, as it is called in the orchestral context) in an extremely powerful fashion, namely by starting off his *Sinfonietta* in perfect fifths with two tenor tubas. I would argue that there is no other instrument that would suitably carry off this extremely exposed opening; the euphonium's sound really captures the mood and the essence of the work which is depicting a brass band performing in a carnival or fanfare for a special occasion. From the first notes played by the euphonium(s) they are able to capture a dark and noble tone in perfect 5ths that projects in any acoustic. It is the simplicity of notation and tessitura that Janáček writes in, but also knowledge of how the instruments would sound, that makes this piece so successful and still popular with audiences around the world.

Tuba Tenore 1 & 2 in Sib

Sinfonietta

Leoš Janacek
1854-1928

The two tenor tubas play in the outside movements only. Movement one is scored for six trumpets, two bass trumpets, two tenor tubas and timpani. This material recurs in the last movement. The bass trumpet excerpt of this work is on page 35.

Allegretto $\text{♩}=72$
[The first five bars are Tenor Tubas alone.]

1 *f* Allegro $\text{♩}=72$ *sf*

3 Maestoso $\text{♩}=72$

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Score example 20: Leoš Janáček - *Sinfonietta* (1926)¹⁵⁸

6.2.6 Mark Anthony Turnage

Mark Anthony Turnage emerged onto the music scene during the 1980s with his Opera *Greek*, his large-scale work *Blood on the Floor* was composed later in the 1990s. Turnage is a British

¹⁵⁸ Shifrin (Ed.) (1995) *Orchestral Excerpts for the Euphonium and Bass Trumpet*.

composer and has resurrected the use of the euphonium (one of the first times it is not marked as a tenor tuba; see instrument marking in Score example 21) in the modern orchestra. Turnage has used the euphonium in at least three of his major works as part of the normal orchestra instrumentation. In most of his larger works Turnage has included instrumentation that is not always standard in the orchestra, including different variations of the saxophone. *Blood on the Floor* depicts the composer's brother struggling with a drug addiction and ultimately his death towards the end of the music. Score example 21 shows the euphonium in a traditional voice playing a duet passage with the clarinet 6 bars before rehearsal mark 8. Leading into rehearsal mark 11 the euphonium then has an opportunity to sing above the orchestra.

Score example 22 shows the euphonium working in tandem, doubling with the 2nd trombone. Much of this movement for the euphonium is doubled with the trombone section, asking for violent pointed notes to come to life, which helps to depict the overall feeling of the movement. In movement 9, *Dispelling the Fears*, Score example 23, the euphonium opens with a solo covering the middle to high registers of the instrument. The movement is a trumpet duet feature, which begins after the euphonium's extended solo after rehearsal mark 3. Looking at the notation in Score example 23, the music does not look difficult; however, this is not the case when trying to fit in the quaver and triplet figures with the rest of the orchestra. This piece is a real tour de force for the euphonium, as it is asking for a demonstration of both musical and technical prowess throughout. One of the most exposed areas of this work for the euphonium is shown in Score example 24, where the euphonium is required to play in the extreme higher register leading into rehearsal mark 12.

Kuph.

3

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes dynamic markings *pp*, *p*, and *pp*, and performance instructions *(pf.)* and *(etc.)*. The second staff continues with dynamics *mp* and *pp*, and includes a boxed measure number 8 with the instruction *meno mosso : ♩ = 56 (floating)*. The third staff shows a sequence of time signatures: 3/4, 2/4, 3/4, 2/4, 4/4, 2/4, and 4/4, with measure numbers 3 and 2 above the notes. The fourth staff is marked *Sop Sax Solo* and includes a boxed measure number 9 with the instruction *Slightly faster ♩ = 72*. The fifth staff has a boxed measure number 10 with the instruction *Slower ♩ = 66* and the marking *poco a poco rit.*. The sixth staff includes a boxed measure number 11 with the instruction *a Tempo ♩ = 66* and dynamics *mf* and *f*. The seventh staff has a boxed measure number 12 with the instruction *♩ = 60* and dynamics *p* and *pp*. The eighth staff has a boxed measure number 13 and dynamics *mp* and *pp*. The ninth staff includes the instruction *Poco a poco rit.* and dynamics *pp* and *ppp*. The score concludes with a final measure in 4/4 time.

Score example 21: Mark Anthony Turnage - *Blood on the Floor* (1994)¹⁵⁹

¹⁵⁹ Mark Anthony Turnage (1994) *Blood on the Floor*. Mainz, Germany: Schott Music.

7. Cut Up

Mark-Anthony Turnage

Clear-cut and incisive $\text{♩} = 132-138$

Score example 22: Mark Anthony Turnage - *Blood on the Floor* "7 Cut Up" (1994)¹⁶⁰

¹⁶⁰ Mark Anthony Turnage (1994) *Blood on the Floor*.

9. DISPELLING THE FEARS

EUPHONIUM

Mark-Anthony Turnage

Throbbing $\text{♩} = 63$

solo

$mf > p$ — mf — f — $mf > p$

pp — mf — p — mp — p

1 p — f — f — mf — f — mf — p — mf — p

mf — mp — pp — mp — pp

Bleak and obsessive (always intense) $\text{♩} = 76$

2 with Tutti f — p

f — mf — p — mf — p

f — mf — p — mf — f

f — sfz — f — $mf = f$

$mf = f$ V.S.

Score example 23: Mark Anthony Turnage - *Blood on the Floor* "Dispersing The Fears" (1994)¹⁶¹

¹⁶¹ Mark Anthony Turnage (1994) *Blood on the Floor*.

EUPH.

Handwritten musical score for Euphonium, measures 11-18. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings range from *ppp* to *mp*. Performance instructions include "Shimmering (♩=76)", "re-entry of Trps. & Tba.", and "Calm ♩=50". Measure numbers 11 through 18 are boxed. The score concludes with a double bar line and a final measure.

Score example 24: Mark Anthony Turnage - *Blood on the Floor* "Dispelling The Fears" (1994)¹⁶²

¹⁶² Mark Anthony Turnage (1994) *Blood on the Floor*.

6.3 Conclusion

Today brass players are fortunate to have a smaller standardised set of low brass instruments than were used in the past. As many of the instruments previously listed in this thesis are no longer in common use, almost all countries now use the modern day euphonium as standard to perform tenor tuba parts. However, this being said, certain cultures use different instruments for historical or period performances, for example the Chicago Symphony Orchestra's performance of Gustav Holst's "The Planets", which used the original tenor tuba on which the world premiere was performed in 1918. That instrument was graciously loaned by Robin Weatherall and was played by Australian Michael Mulcahy, who is second trombone in the orchestra.¹⁶³ Modern day transcriptions of repertoire which was originally composed for now obsolete instruments such as the *flicorno basso*, are all played today on the modern euphonium. The repertoire discussed in this chapter is only a small selection but in my opinion exemplifies the most important and well-known uses of the euphonium in the symphonic repertoire.

In my opinion instruments such as the euphonium, cornet and tenor horn became neglected after the war years due to a lack of military culture in society, which was extremely prevalent before both the First and the Second World Wars. The military arguably retained its own culture, it just became a less visible part of society and public culture, especially since the social changes of the 1960s in response to the Vietnam War. It was the military band culture that seems likely to have inspired Strauss, Holst, Janáček and Mahler to first write for the euphonium, even though their own thoughts on war were of disapproval as shown by their writings on compositions from this time.¹⁶⁴ Military, brass and marching bands were prevalent from the nineteenth century until after the Second World War, as they played a much more prominent part in public music making than they do now.

It is the aforementioned composers who first gave the euphonium an opportunity to play in symphonic repertoire. The euphonium has shown that, once written for "successfully", or in a way that effectively exploits its special qualities or gives it a distinct role in the brass section, its tonal and technical qualities are an asset to the modern orchestra.

¹⁶³ Michael Mulcahy performing on the original tenor tuba used for the first performance of Holst's The Planets Suite from 1918 with the Chicago Symphony Orchestra in 'Beyond The Score' Musical Series, Spring 2007. Retrieved from: <https://cso.org/ListenAndWatch/Details.aspx?id=1005>

¹⁶⁴ John Tyrrell (2006/7). *Janáček: Years of a Life*. A two-volume biography of the composer. London: Faber and Faber. (Volume 1) (Volume 2).

Chapter 7

Solo and Chamber Repertoire

7.1 Introduction

This chapter examines repertoire for the euphonium that was composed in Australia during the twentieth and early twenty-first centuries. Each national culture in which the euphonium is used also has its own musical traditions and characteristics, and it is appropriate that these be reflected in the developing repertoire. Australia has a strong band tradition and its own distinctive solo repertoire by composers like Helen Johnston and Percy Code, which will be discussed further in this chapter. The new works commissioned for this project also demonstrate and contribute to the continuing expansion of Australian euphonium repertoire across a range of genres. I discuss the five main works from one of the all time greats of the brass band movement in Australia, Helen Johnston, showing why this is important repertoire for the euphonium and how it has helped to achieve greater recognition for the instrument. The two CD recordings included with the thesis are to give the reader the opportunity to compare the early repertoire and the newer styles of music, and to hear the differences between a brass band, brass ensemble, string quartet and chamber ensemble as accompaniment for the euphonium, all of which suit the characteristics of the euphonium well. In this chapter I will address the following questions in regard to the repertoire I have chosen:

- What is the euphonium capable of technically?
- What is the euphonium's capacity to blend with other instruments (both brass and non-brass)?
- What are the euphonium's qualities as a solo instrument?
- What are the differences in compositional style between band, chamber and orchestral repertoire?
- What are the playing styles appropriate to each kind of repertoire, and to what extent should this change for different genres, periods, national styles, and so on?

The word "euphonium" comes from the Latin "euphonia", meaning well or beautiful sounding, but many composers seem to overlook the fact that the euphonium is a beautiful solo instrument in its own right. Due to the euphonium's large conical bore it produces a dark and powerful

tone and has a beautiful, full sound. The deep cup mouthpieces used with the euphonium also give it a more sonorous tone. The instruments are now bigger than ever, and the euphonium's virtuosic capabilities are as fluid as those of the cornet. Warm vibrato when playing creates a singing quality in lyrical passages. The euphonium technique has changed and a constant vibrato is no longer used, either in the British brass band or wind band. Vibrato was completely abandoned temporarily but it has come back and is now very controlled, used mostly on long tones. The extension of the range has meant great possibilities for players although it should be seen to that the middle register is never neglected. There should be a balance between beauty and expression and technical virtuosity, and one should not outweigh the other. Rather than a "correct" sound, an individual sound is now desirable, allowing players to be expressive with vibrato, phrase according to taste and allow individual trademarks to reflect their personality.

During the late nineteenth century famous soloists from the United States military bands tended to arrange popular songs of the day, which meant that there was little serious original euphonium repertoire, only transcriptions. More recently composers have taken a greater interest in writing for the euphonium, particularly within universities, and it has developed as a concert recitalist instrument. Solo music and some band music is now much more challenging and has required the development of a new breed of player. Because the music is more demanding the range has had to be extended: where the top note was previously a concert B \flat , Horovitz (who composed the first major concerto for euphonium in 1972) wrote a concert C¹⁶⁵ and now composers often write to concert F's. Although the teaching literature has remained very much the same, teaching methods have changed drastically with the new emphasis put on the science of brass teaching, analysing breathing and the embouchure.

To truly understand the style of early Australasian brass band music one must hear the music, and most importantly the sounds of early ensembles and soloists. Some of the best examples of early band and solo playing are collected on *The Great Bands of Australia* CD compilation by Jack Greaves, which offers original historic recordings of the great bands of Australia and the Australian band movement. This CD, which is the first of its kind, is particularly important, as the compositional style from a bygone era provided on this CD is distinctive. Similarly, the opening track on the first of the two CDs which accompany this thesis, *'Neath Austral Skies*, a band march, also signifies a traditional Australian band context for the CD on which it appears.

¹⁶⁵ Horovitz's *Euphonium Concerto*, commissioned for the National Brass Band Championships.

7.2 Solo repertoire with band

This section includes new information about some of Australia's most important band composers, who were influential in the early development of brass repertoire. The composers listed influenced and inspired many other people to begin to write for the euphonium and this newer repertoire will be covered later in this chapter.

7.2.1 Percy Edward Code

Percy Edward Code was born on 03 July 1888. He was the eldest son of Edward Thomas Code, one of Australia's foremost nineteenth century brass band conductors, who went on to forge his own successful career as a cornet soloist, band and orchestra conductor and composer. Percy Code was the Australian cornet champion who in 1910 was invited to join the visiting Besses O' th' Barn Band from England as its principal cornetist.¹⁶⁶ He remained with the band, touring the world, after completing some study in England with Besses' professional conductor Alexander Owen. Code returned to Australia in 1912 and conducted the Warrnambool Band (Victoria) to win the B grade championship. That contest represented his debut as a conductor on the contest platform. This special occasion was also marked by the fact that The City of Ballarat Band, conducted by Percy Code's father, Edward Code, had to be content with second place. It is said that¹⁶⁷ Edward Code was too proud of his son's achievement to be dismayed by the result. Not long after his success at the contest Percy Code took over from his father at City of Ballarat Band and won the B grade title in 1913 and 1914. In March 1921 Percy Code left Australia for an extended visit to America having secured a job with the San Francisco Symphony Orchestra, which was conducted by Alfred Hertz. At that time his salary was three times that which he would have received in Australia. He moved back to Australia after two years in San Francisco and conducted the Paramount Theatre Orchestra in Melbourne. He also re-established his links with brass bands, becoming bandmaster of the Prahran City Band in May 1925. In 1926 he was on his way for a second trip to the US when it was cut short in New Zealand due to his wife falling very ill. After his return to Melbourne he became musical director of the newly formed Australian Broadcasting Company's (ABC) Symphony Orchestra.¹⁶⁸

¹⁶⁶ Personal communication with band historian the late Jack Greaves, 28/12/07.

¹⁶⁷ Greaves personal communication 28/12/07.

¹⁶⁸ Jack Greaves (2001) *Legends in Brass*, p. 18, Kangaroo Flat, Vic.: Musos Media.

In 1938 Australia was engaged in its sesquicentenary celebrations and Percy Code conducted the Sydney Symphony Orchestra in a series of concerts at the Sydney Town Hall. The concerts featured visiting Italian Tenor Dino Borgioli and the finale for the concerts was Tchaikovsky's *1812 Overture* in which The ABC National Military Band joined the SSO on stage for a rousing finish. Code retired from the ABC in 1951 due to ill health, and the ABC Chairman acknowledged his "notable contribution and development of orchestral music as a conductor of the orchestras in all states up to 1950".¹⁶⁹

Percy Code died in Melbourne on 17 October 1953, his name being one of the most honoured in Australian brass banding history. As a cornet / trumpet player he reached the highest possible standards locally and internationally and his long association with the ABC as the conductor of both the Melbourne and Sydney Symphony Orchestras will forever be evidence of his musical prowess, which has been seldom matched.¹⁷⁰

While in the Central Victorian city of Ballarat in the years after the World War I, Percy began writing a series of solos. In all he wrote eleven solos for brass band instruments, including works such as *At Dawn*, *At Sunset*, *The Emperor*, *Lucille*, *Miranda*, *Prelude de Concert*, *Valse Caprice*, *Wendouree*, *Zanette* and *Zelda*. All of his solos were specifically composed for the Championship Cornet section at the Ballarat contest. Percy's music always depicted his surroundings and none more so than his *'Neath Austral Skies*.

'Neath Austral Skies was composed in 1921 for the South Street Competition, and the winner in the Cornet Championship at Ballarat on that occasion was Arthur Stender. Stender's first win at Ballarat was in 1918, his second in 1920 playing *Miranda*, and he also won in 1921 playing *'Neath Austral Skies* and finally in 1923, performing *Zelda*.

Players and performers of the euphonium have enjoyed performing Percy Code's works at competitions since the early part of the twentieth century. Although his solos were generally written and composed with one instrument type in mind, they all work extremely well on any B♭ instrument. *'Neath Austral Skies*, in particular, has been played by most of Australia's finest euphonium players at one point or another.¹⁷¹

¹⁶⁹ Jack Greaves (2001) *Legends in Brass*, pp. 17,18.

¹⁷⁰ Jack Greaves (2001) *Legends in Brass*, pp. 17,18.

¹⁷¹ Greaves personal communication 28/12/07.

'Neath Austral Skies features the euphonium in the traditional setting with brass band accompaniment. Composed in 1921, this solo was originally composed for cornet, as discussed above; however all of the compositions written in the early twentieth century were intended to be played by all ranges of B♭ instruments including the trombone, B♭ tuba, euphonium, baritone and cornet. *'Neath Austral Skies* has a several sections demonstrating a variety of styles that require poise, technical facility and overall musicianship, which is evident in Score example 25 rehearsal mark B, a cadenza. Although in terms of notation this piece may not be exceptionally difficult, the musical and stylistic demands to play it successfully are substantial. Rehearsal mark D in Score example 25 begins with a one in the bar waltz feel that moves into a repetitive quaver section. From here the piece moves into an animato section after rehearsal mark J in Score example 26, which builds into some triple tonguing flourishes. The piece ends with a short cadenza and a full band tone from rehearsal mark M. As soon as this piece was composed euphonium players began playing this kind of virtuoso repertoire at exactly the same time as cornet and other B♭ brass instrumentalists.

A

'NEATH AUSTRAL SKIES.

B FLAT CORNET, BARITONE OR EUPHONIUM.

By P. CODE

*Andante con moto**con espress*

The musical score is written for B Flat Cornet, Baritone, or Euphonium. It features ten staves of music. The first staff begins with a treble clef and a 2/4 time signature. The piece starts with a dynamic marking of *p*. The second staff includes a *Rit* (ritardando) marking. The third staff is marked *a tempo* and includes an *accel* (accelerando) marking. The fourth staff features a *slentando* (ritardando) marking and a boxed section marker 'B'. The fifth staff has a *Rit* marking. The sixth staff contains a three-measure rest, a boxed section marker 'C', and the tempo instruction 'Tempo di Valse Brillante' followed by a sixteen-measure rest. The seventh staff begins with a boxed section marker 'D', includes *ten* (tenu) markings, and starts with a *p* dynamic. The eighth staff has *ten* and *animato* markings. The ninth staff includes a boxed section marker 'E' and an *mf* dynamic. The tenth staff features a *Rit* marking, first and second endings (1st and 2nd), a boxed section marker 'F', and a twenty-four-measure rest.

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B. 95

Score example 25: Percy Code - 'Neath Austral Skies (1921)¹⁷²

¹⁷² Percy Code (1921) 'Neath Austral Skies. Melbourne: Allan and Co.

Musical score for Percy Code's 'Neath Austral Skies' (1921). The score is written for a single staff in 2/4 time, featuring various dynamics and tempo markings. It includes ten measures, each marked with a letter in a box: G, H, I, J, K, L, and M. Measure 15 is marked 'rall'. The score concludes with a double bar line. Dynamics range from piano (p) to fortissimo (ff). Tempo markings include 'tempo', 'animato', 'a tempo', and 'presto'. Performance instructions include 'cresc. e accel', 'rall', and 'ten' (tutti).

Score example 26: Percy Code - 'Neath Austral Skies (1921)¹⁷³

'Neath Austral Skies showcases what the players were capable of in the very early stage of the euphonium's development (c1921). The development of playing technique is shown in Score

¹⁷³ Percy Code (1921) 'Neath Austral Skies.

examples 25 and 26, where the euphonium is required to play across varying ranges, utilise multiple tonguing, perform cadenzas and play lyrical melodies.

7.2.2 Helen Johnston

Australia has been fortunate over many years to have a large number of world-class composers. Many of these composers have created fine pieces of music but over time have not been afforded the recognition that they truly deserve. One of Australasia's most endearing composers for the band medium was Helen Johnston. She was integral in new compositions being written to extend the standard of band soloists throughout the antipodes. The brass band influence, which originated in the UK, had a huge influence on Australian music making and during the 1920s and 1930s this influence had come full circle as at that particular time there was no difference in the quality of bands from either side of the world.¹⁷⁴

Helen Johnston was born on 8 August 1910 in Collingwood, Victoria and was the first of four children born to Frank "Massa" Johnston and Agnes Frances Armstrong. Johnston was thrust into the brass band movement at an early age as her father was already the conductor of the emerging Collingwood band and later the famous Metropolitan Fire Brigade Band of Melbourne, with which he won many national and state competitions. Johnston became interested in composing at an early age and wrote her first work at the age of sixteen for violin and piano, called *Day Dreams*. It was then added to the Modern Masters for the Violin book published by Alan & Co. In later years she studied composition and pianoforte with renowned educator Percy Jones from Melbourne. Helen Johnston was married in 1940 to Roy Taylor, a Melbourne company executive, but used her father's famous name for her compositions. She composed a popular radio song in 1943 for the Columbia label and for the celebrated radio star Ivan Maher, called *To Me You're Everything*, which was widely known and acclaimed. This piece also gave her financial remuneration, which was very rare for a female composer at that time in Australia. Helen Johnston's brass pieces were primarily commissioned for National and State Championship contests and no other solo works in Australasian banding history have ever won more coveted Champion of Champions titles.¹⁷⁵

In 1944 Helen Johnston's first and only child was born, Roy Francis Taylor, who is a practising ear, nose and throat specialist in Melbourne. In 1953 her father, with whom she had a very

¹⁷⁴ Jack Greaves (2001) *Legends in Brass*, p. 50, Kangaroo Flat, Vic.: Musos Media.

¹⁷⁵ Jack Greaves (2001) *Legends in Brass*, p. 64, Kangaroo Flat, Vic.: Musos Media.

close relationship, died. It is understood that her first brass compositions were written to honour his memory. Helen Johnston's first two compositions for brass were completed in 1953, entitled *Anna Karenina* and *Leonie*, a slow melody. Johnston took an extensive break from solo band compositions until 1967 when she composed *Carissima Mia*, and in 1969 the technically difficult *Endeavour*. Johnston's final work, *Anastasia*, was composed in the early 1970s and is regarded as her finest composition for brass.¹⁷⁶

Helen Johnston was not only an astute composer and pianist but was also regarded as a fine adjudicator. Johnston made history when she became the first female adjudicator of brass band and individual solo competitions in Australasia when she officiated at the Victorian ABC competition in 1966. After her inaugural adjudication at the Victorian ABC contest Helen was employed across Australia to undertake official adjudicating roles in solo and band contests. Her reputation as an astute adjudicator was well publicised in the popular magazine *The Australasian Bandsman*. Johnston resigned as an official adjudicator from the VBL in 1971 due to ill health; she died in Malvern on 24 October 1982 at 72 years of age and will be remembered as a major contributor to and leading light in the Australasian and global brass band movement.¹⁷⁷

There is no doubt that Helen Johnston would have been influenced by the strong banding background of her father and in particular by her playing piano at these solo contests for many of the bandsmen of the time. Other instrumentalists would have also been instrumental in bringing about Johnston's apparent passion for brass, none more so than the virtuoso cornet player of the day, Percy Code (above).

Anna Karenina was Helen Johnston's first composition for solo B♭ instruments. In 1970 Johnston was interviewed by the *Australian Woman's Weekly*, about her rare and unusual position as the only woman adjudicator in Australia. During this interview she mentioned that the first person to play *Anna Karenina* had felt like a train roaring along.¹⁷⁸ She was obviously thrilled by this first impression and the true atmosphere he (the performer) felt, as the piece was based on Tolstoy's classic novel which has all the dramatic inflections that were described by the first performance, including the dramatic ending where the protagonist throws herself under

¹⁷⁶ Greaves personal communication 28/12/07.

¹⁷⁷ Greaves personal communication 28/12/07.

¹⁷⁸ Helen Johnston newspaper article, '*She's been "listening ear" to thousands*'. The Australian Women's Weekly. April 1, 1970.

a train. The music constantly changes tempo and mood and finishes in the obligatory high speed *presto* favoured by exponents of the style. This work was specifically composed for the Championship Cornet Section at the famous Ballarat contest of 1953, at which the winner of this section was Alan Ball, at that time principal cornet of the Malvern Municipal Band.¹⁷⁹ Euphonium players have adopted and played this work in many concert and contest performances. This piece works extremely well on the euphonium; the piece has an operatic feel to it with flowing melodies and interludes which in turn suits the euphonium's tessitura, virtuosity and lyricism. It is important to discuss this piece as it was originally conceived as a challenging piece for cornet - a more stereotypically virtuosic instrument, and the fact that it is now commonly played on euphonium shows how playing this demanding repertoire has expanded playing technique and virtuosity on the instrument.

¹⁷⁹ Greaves personal communication 28/12/07.

ANNA KARÉNINA

HELEN JOHNSTON

The musical score is written for Bb Trumpet or Cornet and Piano. It begins with the tempo marking "Maestoso con moto". The piano part starts with a forte dynamic (f) and includes a left-hand (L.H.) part. The solo section is marked "Solo" and includes a "Cadenza" section. The tempo then changes to "Moderato". The final section is marked "Allegretto" and includes the markings "poco a poco" and "accel. e cresc.". The score is written in 3/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings.

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B. 6145

Score example 27: Helen Johnston - *Anna Karenina* (1953)¹⁸⁰

Leonie was the only slow melody that Helen Johnston composed for solo brass instruments. Composed in 1953, this short concert work is quite different in character to the other four solos and is written in the style of a waltz with variations and only one short cadenza. The melody

¹⁸⁰ Helen Johnston (1953) *Anna Karenina*. Melbourne: Allan and Co.

writing once again shows the elegant musicality of Helen Johnston. It is structured on a very simple but beautiful tune and in a similar vein to *To Me You're Everything*. This type of sensitive melody was very popular in the early 1950s. The title, *Leonie*, was the name that Johnston would have given her daughter had she had one.¹⁸¹

This piece was not originally composed for the contest stage but as lighter solo music for bandsmen.¹⁸² The repertoire of the day included heavy orchestral transcriptions for contests and concerts and this piece was certainly a change in pace from her other works with piano accompaniment and it has since been used many times at state and national levels for all brass instruments. This piece is a wonderful example of the development in Australian repertoire of the lyrical, quasi-vocal style, which has become a hallmark of the euphonium idiom throughout the world.

¹⁸¹ Roy Taylor personal communication 5/01/08.

¹⁸² Roy Taylor personal communication 5/01/08.

LEONIE

HELEN JOHNSTON

The image displays a musical score for the piece "Leonie" by Helen Johnston. The score is written for Bb Trumpet or Cornet and Piano. The tempo is marked "Andante moderato". The key signature has two flats (Bb and Eb). The score is divided into four systems. The first system shows the trumpet part with a melodic line and the piano accompaniment with chords and moving lines. The second system features a "Legato" marking and a "mf" dynamic. The third system includes "rall." (rallentando), "a tempo", and "cresc." (crescendo) markings. The fourth system continues with "rall.", "a tempo", and "cresc." markings. The piano part consists of a steady accompaniment of chords and moving lines, while the trumpet part plays a melodic line with some rests.

Score example 28: Helen Johnston - *Leonie* (1953)¹⁸³

Composed in 1967, *Carissima Mia* translates from Italian to “My dearest” or “Beloved”, which sets the mood for the opening section with its passionate overtones, shortly after which a short but fiery tarantella engages the listener before another beautifully written romantic theme. A

¹⁸³ Helen Johnston (1953) *Leonie*. Melbourne: Allan and Co.

fanfare in the accompaniment heralds the return of the fire of the tarantella, which brings the solo to a rapid and exciting end.

This piece was set as the test piece for the Open Cornet Championship at the Ballarat Contest in 1967 and the winner of the event was Arthur Withers from Victoria was awarded the prize of Australian Cornet Champion.¹⁸⁴ Played on euphonium, this work shows the contrasting, virtuosic face of the instrument, analogous to the intense style of romantic cello repertoire and playing.

Anastasia was Helen Johnston's final composition for brass and was composed between 1970 and 1974. The piece is based on the famous story of Anastasia Nikolaevna, the fourth daughter of Tsar Nicholas II, born in 1901.¹⁸⁵ The solo has a strong Slavic influence and is written in the Czardas style, with its passionate melodies and ever-changing tempos. The minor key prevails throughout and the solo is arguably the most challenging of all of Johnston's solo works, with many florid cadenzas and fast passages demanding a sound technique.

The opening of this work (Score example 29) is powerful in style and leads to a virtuosic cadenza before the mood changes at the calming *Andante espressivo* section. Anastasia's story is sad and this piece depicts her struggle as a child and her untimely death. The name Anastasia has meant many things to different people; one meaning of her name is "the breaker of chains" or "the prison opener". The fourth grand duchess received her name because, in honour of her birth, her father pardoned and reinstated students who had been imprisoned for participating in riots in St. Petersburg and Moscow in the winter of 1900, the year before Anastasia's birth.¹⁸⁶

This work was not set as a test piece like Johnston's other compositions; it was a piece composed to show her passion for the reading of history, the brass band movement and all that it had offered her throughout her musical career. It is widely known that Helen sent copies of this work to soloists all over Australia to see what people thought of it and although not as popular as her other published works, this piece is musically the most mature of all. Johnston composed this work between 1970 and 1974 while living in North Caulfield, Melbourne. She suffered a stroke in 1974 and spent her last years in nursing homes until her death on 24 October

¹⁸⁴ Greaves personal communication 28/12/07.

¹⁸⁵ Greaves personal communication 28/12/07.

¹⁸⁶ Greaves personal communication 28/12/07.

1982.¹⁸⁷ This piece and all of her repertoire remain as a lasting legacy to the Australasian brass band movement.

¹⁸⁷ Greaves personal communication 28/12/07.

B♭ SOLO **ANASTASIA** HELEN JOHNSTON

Solo

Piano

cadenza

ANDANTE ESPRESSIVO

The image shows a page of musical notation for the piece 'Anastasia' by Helen Johnston. The score is written for a B-flat instrument (likely a euphonium or tuba) and piano. It is divided into three main sections. The first section is marked 'Solo' and 'Piano', featuring a melodic line for the solo instrument and a piano accompaniment. The second section is marked 'cadenza' and features a more complex melodic line for the solo instrument. The third section is marked 'ANDANTE ESPRESSIVO' and features a slower, more expressive melodic line for the solo instrument and a piano accompaniment. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature (C). The piece is numbered 'N 2468' in the bottom right corner.

Score example 29: Helen Johnston - *Anastasia* (c. 1970-1974)¹⁸⁸

Johnston composed *Endeavour* in 1969 for the Open Cornet section and the Open Euphonium section at the 1970 Bi-Centenary Band Championships. This piece is programmatic in form

¹⁸⁸ Helen Johnston (c. 1970-1974) *Anastasia*. Sydney: Chappell and Co.

and a synopsis of Captain Cook's voyage from England to Botany Bay was specifically written to depict each movement.¹⁸⁹ The piece opens with a florid cadenza section, which develops into a haunting melody that typifies Johnston's writing. A rollicking sailor's hornpipe follows and this gives way to another beautifully romantic melody. The next section is marked *Vigorouso alla Tempestoso* and describes the fury of a wild storm at sea after which, with the last few raindrops falling, is heard the cry of *Land Ahoy!* This heralds the excitement of the voyage's end and the discovery of new lands.

***Endeavour* - Synopsis¹⁹⁰**

1st Movement - Captain Cook, navigator and astronomer, is summoned to The Royal Society in London and commissioned to sail to Tahiti to observe the Transit of Venus.

2nd Movement - Cook explains this mission to his wife who is initially unhappy at the prospect but accepts the inevitable.

3rd Movement - Life on board the *Endeavour*.

4th Movement - Tahiti!! The Transit of Venus is observed. Venus the Goddess of Love reminds Cook of his wife and he becomes sentimental about his home life. His scientific expedition finished, he sails away in the *Endeavour* to discover the Great South Land.

5th Movement - Storm at Sea... Which abates and all is tranquillity.

6th Movement - Land Ahoy!! The excitement of landing in a strange land and finally naming the place Botany Bay.

Programmatic writing is well suited to the euphonium, as the instrument has a large tessitura, virtuosic capabilities, and lyricism. These attributes help composers write for the instrument in a varied way, including potential musical experiments that may not be possible for other brass instruments with a smaller tessitura or range of dynamic contrasts. *Endeavour* and other programmatic works owe a debt to composers like Percy Fletcher and *Labour and Love*, which was discussed in chapter 5, as this was the first piece in serious band repertoire that used the concept of a programmatic background narrative.

¹⁸⁹ Cover notes from the score of *Endeavour* by Helen Johnston Chappell & Co. Ltd. (1969).

¹⁹⁰ Cover notes from the score of *Endeavour* by Helen Johnston Chappell & Co. Ltd. (1969).

ENDEAVOUR

Cornet in B \flat

By HELEN JOHNSTON

The musical score is divided into three systems. The first system is marked 'Maestoso' and features a Cornet in B \flat part with a whole rest and a Piano accompaniment starting with a forte (*f*) dynamic. The second system is marked 'Solo Cadenza' and 'Boldly *ff*', showing a more active Cornet line with triplets and a Piano accompaniment with a fortissimo (*ff*) dynamic. The third system is marked 'Solo Cad.' and 'Boldly', with the Cornet part ending on a cadence and the Piano accompaniment concluding with a fortissimo (*ff*) dynamic.

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Score example 30: Helen Johnston - *Endeavour* (c. 1969-1970)¹⁹¹

¹⁹¹ Helen Johnston (c. 1970-1974) *Endeavour*. Sydney: Chappell and Co.

Helen Johnston's repertoire epitomises a real halcyon period for all brass band instruments. Not only was this "new" repertoire of the day extremely popular, it extended instrumentalists in most aspects of musical performance.

1. *Anna Karenina*, *Endeavour*, *Anastasia* are rare early examples of original brass band solo repertoire in which programmatic interpretations were given of famous novels and historical events.
2. These pieces extend instrumental techniques throughout the range of any brass instrument, including notes above high C (concert B \flat), or C4 in piano pitch. Band repertoire from Australia or the UK in the early part of the twentieth century seldom pushed instrumentalists above this range and Johnston's music was historic in pushing this boundary.
3. The sheer technical demands of all her four original pieces (except *Leonie*, which is a slow melody) have extended bandsmen and women's technical capabilities. By far the two hardest pieces to perform are *Endeavour* and *Anastasia*. The difficulty of *Endeavour*, in particular, comes from the variations which change in style and timbre; these changes happen extremely quickly in this work, which puts the soloist on notice from the opening stanza of the piece. To best hear the challenges involved, the reader should listen to the attached CD, *'Neath Austral Skies*.

These compositions have not previously been researched and are included alongside Percy Code's compositional output as a set of the first original Australian works for brass soloists, and in particular euphonium players, over the past fifty to sixty years. These are works that have stood the test of time and inspired other composers to write extensively for brass in Australasia.

7.2.3 Joe Cook

Joe Cook, who has been a former champion of the euphonium throughout Australia, composed *March Beaconsfield* in 2007. It is a quick march, subtitled "Heroic March for Band", and is dedicated to the northern Tasmanian gold-mining community of Beaconsfield who rallied magnificently during the tragic incident of Anzac Day, 25 April 2006, when one miner was killed and two others trapped underground. The music reflects the heroic efforts of the rescue teams who worked tirelessly underground for fourteen days, often in great danger themselves,

to save their workmates. It is also a tribute to the many people in the community who kept their faith above-ground and developed a special strength and unity to face an uncertain future.

The march also reflects the role of the brass band as an intrinsic part of mining communities around the world and the role of the community band in annual Anzac Day remembrance services in Australia and New Zealand. Marches are almost the staple diet for any professional or amateur euphoniumist. Throughout the last century the march repertoire has often had a specific feature or title to represent a moment in history, and *March Beaconsfield* is no different.

7.2.4 Mike Fitzpatrick

Mike Fitzpatrick composed *At the Going Down of the Sun* in 2004 as a memorial to the men of the 2/25 Battalion, 2nd AIF, and especially to his father, Keith Fitzpatrick. Among many other achievements during WWII, the 2/25 battalion was one of the first battalions to cross the famous Kokoda Track and take the fight to the Japanese. The title came from “For the Fallen”, a poem by the English poet and writer Laurence Binyon, and the stanza from it that is now synonymous with the Returned Serviceman’s League (RSL).

*They shall grow not old,
As we that are left grow old.
Age shall not weary them,
Nor the years condemn,
At the going down of the sun,
And in the morning,
We will remember them.*

Mike Fitzpatrick’s emotive work is simple in thought but very difficult to execute even for the finest of brass bands. This work uses the famous *Last Post* and *Reveille* open harmonic notes from a B♭ cornet throughout this piece. The work has numerous climax points, which stir up many emotions for the listener.

7.3 Transcriptions/arrangements

The euphonium has had a tradition since its inception of performing transcriptions and arrangements (see Chapter 5 above). The notion of performing works for other instruments is

still popular throughout the world today. One of the advantages that transcribed music offers the euphonium, is the potential to play pieces by composers who never had the opportunity to hear the euphonium or understand its potential as a significant solo and ensemble instrument. Many transcriptions work well for the euphonium due to its large four - five octave range and its agility / virtuosity.

7.3.1 Johannes Brahms

Brahms' three sonatas for violin and piano were written over a period of ten years, between 1878 and 1888. Only in the third sonata does a stormier, more assertive element come to the fore, and then primarily in the final *Presto agitato*. Throughout all three sonatas, Brahms holds the instrumental relationship in superb balance.

Brahms' only other surviving work for violin and piano is his *Sonatenatz* (or sonata movement) in *C Minor*, which is recorded on the CD *Utaki the Sacred Grove* and attached at the back of this thesis. This piece works exceptionally well for the euphonium, demonstrating all of the qualities the instrument is famous for including virtuosity / agility and lyricism. Interestingly, this work dates from 1853 when the composer was only 20 years old. This energetic Scherzo-with-Trio was part of a joint effort by Brahms, Robert Schumann and the latter's pupil, Albert Dietrich. The three men had assembled a "committee" sonata to serve as a tribute to Brahms' advocate, Hungarian violinist Joseph Joachim. Upon Joachim's arrival in Düsseldorf in October 1853, Dietrich composed the opening movement while Schumann contributed a slow movement (called "Intermezzo") and the finale.¹⁹² Since then, Brahms' *Sonatenatz* has gone on to enjoy a healthy independent life of its own. This work is a wonderful transcription by the principal trombone of the West Australian Symphony orchestra, Josh Davis, who originally conceived the idea as a tour-de-force for the euphonium. This piece works exceptionally well for the instrument as the technical aspects required to play an original piece for violin can be extremely challenging, and the facility that is achievable on the euphonium due to its background performing transcriptions for strings and other difficult repertoire means that performing this type of music is possible. Musically this work also sits in an interesting register for the euphonium, a register in which the instrument is able to play long flowing melodies, which mimic the original line the violin would have originally played. Of

¹⁹² Kurt Hoffmann & Michael Musgrave (Ed.) (1999). *Brahms the Hamburg musician 1833–1863*. p. 9. Cambridge: Cambridge University Press.

particular interest is the final ledger line in Score example 31, which shows the original flowing range of the violin, which is aptly, transferred to the euphonium, which can be heard on the accompanying CD, *Utaki - The Sacred Grove*.

As far as symphonic / chamber repertoire for brass is concerned, this work is an exceptional addition for serious performers on the euphonium, as it provides an opportunity for euphoniumists to play famous standard chamber repertoire which would otherwise be unavailable to play.

To successfully adapt any piece of repertoire from the Romantic period, and indeed from an established instrument like the violin or viola, can be difficult to achieve. Often this is unsuccessful due to the original range of the instrument and the success of the original piece; however, this Brahms transcription works exceptionally well. Although there are different octaves marked throughout (which suit the tessitura of euphonium better), the overall musical flair and exuberance which Brahms wanted still comes through within the adaptation.

SONATENSATZ

(Sonata Movement)

SCHERZO

JOHANNES BRAHMS, Op. posth.
(1833-1897)

Allegro

Violin or Viola

PIANO

cresc.

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Score example 31: Johannes Brahms - *Sonatensatz* (1853)¹⁹³

¹⁹³ Johannes Brahms (1949) *Sonatensatz*. New York: International Music Company.

7.3.2 Percy Grainger

Although *Londonderry Air* is not an Australian piece of music, the melody is based on the traditional Irish Tune from County Derry, which was immortalised by Australian composer Percy Grainger and to which the famous “ Danny Boy” text was later added. An English barrister named Frederick E. Weatherly in 1910 wrote the words of *Danny Boy*, and in 1912 he married them to a tune he knew as the *Londonderry Air*. It is known that between 1902 and 1920 Grainger worked on several harmonisations or settings of this tune and it is commonly understood that Grainger published his harmonisation through Schott & Co. in 1912 as *Irish Tune from County Derry*. Grainger actually published an earlier version of his harmonisation, called *Old Irish Tune*, through the Vincent Music Company in 1904, and by 1903 Grainger was playing the harmonisation on the piano very frequently.¹⁹⁴

This sensitive arrangement was originally the concept of Melbourne teacher, composer and arranger Daniel Gare, and was specifically arranged for Matthew van Emmerik to be performed as a world premiere performance at the International Invitational Slow Melody Contest in 2007 in Auckland, New Zealand. The duet version was especially arranged for brass band by Mike Fitzpatrick and was played on this occasion by principal cornet Dave Barker who was at that time principal cornet of the Hawthorn Band and Matthew van Emmerik, euphonium.

As repertoire for the euphonium has expanded and become potentially more difficult, it is traditional tunes and arrangements like *Danny Boy* which always remind players of the fundamentals of good technique, musicianship and ensemble playing skills. These skills are fostered by the brass band experience and in the endeavour to push boundaries on the euphonium particularly as far as technique goes, players can forget the traditional aspects of euphonium playing - tone, expressive techniques, rubato, and so on. In my opinion this is certainly the case with many of the younger generation of euphonium players, and it is to be hoped that this type of song will bring back to the fore the *espressivo* notion of the euphonium. It is through constantly remembering and expanding on these elements, that composers are able to write music that will fully engage all aspects of the euphonium’s potential.

¹⁹⁴ John D Pickles. (2004) *Weatherly, Frederic Edward (1848–1929)*, Oxford Dictionary of National Biography. Oxford University Press.

7.4 Chamber works for mixed ensembles

The euphonium has a tradition of playing in bands as a standard instrument, but outside of these groups the instrument has not been written for at the same level of difficulty. As my recording projects developed I realised a great need to present works which included the euphonium in chamber music or mixed ensembles. This was a difficult task due to the lack of repertoire to use as examples apart from an exceptional piece of music by Leoš Janáček and my endeavour at using the euphonium in already established arrangements to give the music and the euphonium a different voice.

Leoš Janáček wrote *Capriccio for piano (left hand) and chamber ensemble* (sometimes titled *Defiance*, in Czech *Vzdor*) in the autumn of 1926. The work is remarkable not just in the context of Janáček's output, but also because it occupies an exceptional position in the repertoire written for piano played only by the left hand. The work was composed at the request of pianist Otakar Hollmann, who had lost his right hand during World War I. In the early 1920s he tried to persuade contemporary composers to collaborate in composing pieces for left hand, and gradually enlisted the help of Jaroslav Tomášek, Václav Kaprál, Erwin Schulhoff, Bohuslav Martinů and finally Leoš Janáček. It was not easy, as during the first meeting Janáček refused to write such a work, declaring: "But, my dear boy, why do you want to play with one hand? It's hard to dance when you have only one leg."¹⁹⁵ However, he later agreed and in the summer of 1927 Hollmann started to study the new composition. The first private hearing of the work took place on 6 February 1928 at Janáček's apartment in Brno, to Janáček's satisfaction. The preparations for the premiere of *Capriccio* were led by the conductor Jaroslav Řídký. Janáček observed with humour that the trombonists were forced to practise their parts at home as they had not played repertoire that was so technically difficult.¹⁹⁶

The premiere took place on 2 March 1928 in the Smetana Hall of the Municipal Cultural Centre in Prague, with conductor Jaroslav Řídký and members of the Czech Philharmonic: Václav Máček (flute), Evžen Šerý and František Trnka (trumpets), Antonín Bok, Jaroslav Šimsa and Gustav Tyl (trombones) and Antonín Koula (tenor tuba).

¹⁹⁵ *Leoš Janáček 1854 - 1928*, EMI Classics. CD Number: 5 74843 2.

¹⁹⁶ *Leoš Janáček 1854 - 1928*, EMI Classics. CD Number: 5 74843 2.

Janáček often called the piece *Vzdor* (Defiance) in his letters to Kamila Stösslová. The first edition of the *Capriccio* was prepared by Jarmil Burghauser in 1953. Nowadays it is played regularly at concerts and for recordings. The composition consists of four movements:

Allegro

Adagio

Allegretto

Andante

The work shows the typical traits of Janáček's mature creative period. All parts are composed in a fairly free form with the first and last movement having the outlines of sonata form. Unlike Janáček's other works (as in the case of his concertino), the piano does not always have a leading role.

This work is historically significant in the euphonium / tenor tuba literature, as it is the only composition from this era by an established western composer that showcases the potential of the euphonium in a mixed chamber ensemble. The euphonium supplies the majority of the bass lines throughout the work, however at various times in his orchestration including the beginning of the third movement, the instrument has moments to showcase varying styles and degrees of virtuosity. The score suggests that the instrumentation was a potential experiment, which relied heavily on the standard of the pianist to be successful. No other composers have attempted to take up this kind or combination of instruments, but it would be an interesting experiment to see other composers use the same instrumentation of *Capriccio* to see if it were possible to expand on Janáček's original concept of sound. This piece is successful in its attempt at providing the euphonium an opportunity to play chamber music. However, no matter how unusual this piece may be musically, it is still often played at chamber music festivals, recitals and concerts throughout the world.

My interpretation of this work on the CD *Utaki - The Sacred Grove*, offers a contemporary approach to the piece in that modern instruments were used in the ensemble. The types of instruments Janáček had at his disposal in the 1920s were different from today's instruments, and the standard of technique, particularly for trombone players, has greatly improved since that time. The standard of trombone playing and the difference in the quality of instruments makes an audible difference to the performance as the written parts are extremely difficult,

being written in close harmony and requiring a fiendish level of technique at times. There are early and late twentieth century recordings of this piece in which the trombones and other instruments are clearly not up to the high level of musicianship required for this piece.¹⁹⁷

Although Janáček made all of the instrumental parts equally important in this work, the pianoforte can potentially become lost due to the loud dynamic marked for the other instruments in the ensemble and the intense feeling this work portrays. It is important that the piano part is not diminished in any way, as it is this instrument that binds together the major developments in the music and anchors the overall ensemble. In all, the work is very unusual and high demands are placed on the individual instruments, with the brass parts in particular containing difficult passages.

¹⁹⁷ *Leoš Janáček 1854 - 1928*, EMI Classics. CD Number: 5 74843 2.

III

($\frac{3}{4}$) Allegretto ($\text{♩} = 89$)

Flauto piccolo
(muta in Flauto)

Trombe I. II. F

Tuba ten. B

I. II.
Tromboni

III.

SOLO PIANO

10

15

Tuba ten.

I. II.
Tromboni

III.

Piano

($\frac{3}{4}$)

1

(meno mosso)

20

I Solo

mf con sord.

Tuba

Tuba ten.

I. II.
Tromboni

III.

Piano

(meno mosso)

1

($\frac{3}{4}$)

mf

(7)

(7)

Score example 32: Leoš Janáček - *Capriccio* (copyright 1926)¹⁹⁸

The euphonium's qualities as a solo instrument in chamber music are evident in Score example 32 as the tenor tuba opens with a pompous jocular motif that underpins the overall feeling of

¹⁹⁸ Leoš Janáček (1926) *Capriccio*. Státní Nakladatelství krásné literatury. Prague, Czech Republic: Hudby A Umění.

the movement. Although this is the first time in which the euphonium has a prominent solo passage in the piece, the composer uses the unusualness of the euphonium and the ensemble it is performing in to great effect.

The differences in compositional style between band, chamber and orchestral repertoire should now begin to be more apparent for the reader. On one hand we have seen the repertoire for euphonium in both wind and brass band music to be quite busy, by which I mean many notes, flowing melodies or opportunities for the instrument to shine and or to fail depending on if it is being showcased in the contesting environment. On the other hand, in chamber music repertoire, the euphonium could still be used as a solo instrument but the requirements on the instrument are different and a distinctive change of style and technical / musical ability compared to the band repertoire may be required. The use of musical nuances (including the traditional use of vibrato, as used in a brass band situation) requires much thought when playing in a chamber music ensemble. Although the euphonium is used as a solo instrument in this repertoire, the other “blending” low brass instruments do not play in a traditionally virtuosic or indulgent manner, so the euphonium in this context has to play in a more measured symphonic and “straighter” style. The ideas discussed are illustrated in the score examples provided throughout this thesis, however the reader is also advised to listen to the attached CDs, for greater understanding of the music represented.

7.4.1 Bruckner Etude, Enrique Crespo

Enrique Crespo composed his solemn and reverent *Bruckner Etüde für das tiefe Blech* in the style of the great Austrian composer in 1996. Crespo’s model was Bruckner’s choral motets which transfer the harmonic model of Anton Bruckner’s music to the intimate setting of a chamber group, consisting on this recording of four trombones, euphonium and tuba. This performance explores the distinctive tonal possibilities of the low brass ensemble and in particular the addition of the euphonium as a different voice in this chamber music setting. Enrique Crespo was born in 1941 in Montevideo, Uruguay. He studied architecture and music in Buenos Aires and was Principal Trombone in his town’s orchestra. In 1967 he travelled to Berlin, where he studied trombone and composition, in which he graduated in 1969. The same year he became solo trombonist with the Bamberg Symphony Orchestra and moved in 1980 to the same position with the Radio Symphony Orchestra of Stuttgart. Enrique Crespo is widely known as leader of the German Brass and also for his arrangements and compositions, which

incorporate folklore, jazz or serious music with the same passion.¹⁹⁹ This piece places the euphonium in an interesting role; originally a version for 6 trombones was composed by Crespo, and other versions by him have also taken shape - Score example 33 shows a version for two French horns, three trombones and tuba. For the recorded version on the CD I reverted back to the original trombone choir (no French horns), with the euphonium added on part 5, and the tuba (which replaces a bass trombone) on part 6. The euphonium doubles the bass tuba in octaves, an effect that works flawlessly as the conical tuba and euphonium parts complement the cylindrical sounds of the trombones beautifully to create a homogenous chamber sound. Although the euphonium was not intended to be included in the original composition, this work sits as another viable transcription that can include different tone colours and sound options for students in recitals and chamber concerts. The addition of the bass tuba on the supplied recording playing the lowest voice also gives the piece an extended tone colour, which is another option to the original version for trombone choir.

¹⁹⁹ Information on Enrique Crespo, Retrieved from http://www.german-brass.de/enrique_crespo.html?&L=2

Enrique Crespo

BRUCKNER ETÜDE für das tiefe Blech

"Etüde für tiefe Blechbläser im Stile Bruckners"

für 2 Hörner, 3 Posaunen und Tuba

Score

Feierlich, getragen

The score is written for Horn 1 in F, Horn 2 in F, Trombone 1, Trombone 2, Trombone 3, and Tuba. The tempo/mood is *Feierlich, getragen*. The music features a variety of dynamics and articulations, including *p*, *f*, *cresc.*, and *dim.*, as well as *tenuto* markings. The score is presented in two systems of staves.

Score example 33: Enrique Crespo - *Etude* (1996)²⁰⁰

The playing styles that are appropriate to each type or piece of repertoire vary significantly. The extent of this change depends on which genres, periods and national styles the music

²⁰⁰ Enrique Crespo (1996) *Etude*. Nagold, Germany: Spaeth-Schmid.

performed belongs to, and also the types of instruments the euphonium may be performing with. The *Bruckner Etude* is the perfect example in Score example 33 and as an audio exercise with the added CD with this thesis, for the listener to be able to hear how parts 5 and 6 are only different in the octaves in which they have been scored. For this type of writing particularly in octaves, the euphonium takes on a symphonic role of performance that would be more akin to orchestral playing (no vibrato), playing full length notes in all crotchet, minim, semibreve and moving passages. The euphonium's capacity to blend with other brass instruments is important in this very context. The determination of the "correct" style for performance of this work is dictated by the style in which this piece was composed, in a Bruckner, that is, nineteenth-century Austrian style (the piece is subtitled "in the Bruckner style"). Although the ensemble performing this piece is all brass, in this particular instance the instruments perform in a symphonic, rather than brass band style to match the trombones' weight of tone and style.

I will discuss the euphonium's involvement with other instruments (strings, woodwind etc) below, but the important point to note here is that the similarities between the trombone, tuba and euphonium particularly for this recorded version of Crespo's *Etude*, are essential in it being respected as a serious addition for an already tried and tested piece for six trombones. This new recorded version offers opportunities for low brass ensembles and euphoniumists to be involved in music and repertoire that potentially was never before considered.

7.4.2 Utaki The Sacred Grove, Mike Fitzpatrick

Mike Fitzpatrick composed *Utaki - The Sacred Grove* in early 2007 and it was given its world premiere at the Melbourne International Festival of Brass, 2007, by the present author with local graduates from Melbourne University.

In June 2008 I was invited to perform this work as the first Australian Euphonium Artist at the International Tuba and Euphonium Conference (ITEC), Cincinnati, Ohio. On this special occasion *Utaki - The Sacred Grove* won the prestigious *Harvey J Philips New Composition for Tuba or Euphonium* award among international composers including Jim Self, composer and tuba player extraordinaire on many film scores. In December 2008 I undertook the world premiere recording of this work with the Flinders Quartet from Melbourne for the attached CD.

The Utaki is a sacred grove in the ancient Japanese religion, Shinto. Every village in ancient Japan had a Utaki, which was the centre of village religious life. Deities were believed to visit the Utaki at different times and for different reasons, but the village ancestors were believed to

permanently reside in the Utaki. In modern Japan, the pace of life is hectic and often overwhelming and people are finding that they need to rebalance their life. Shinto is going through resurgence and the Utaki, the quiet, sacred grove, is once again gaining an important place in the life of today's Japan.

Score example 34 shows the opening bars of the work, with the violin playing the opening motifs, which are later developed throughout the entire work as the piece progresses.

Freely

Quasi Recitativo (♩ = 408)

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Score example 34: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰¹

As Score example 35 shows, the euphonium is building in momentum from bar 14 (Stringendo). The notation builds with intensity through the sextuplets figure and overall range

²⁰¹ Mike Fitzpatrick (2007) *Utaki - the Sacred Grove*. Melbourne: Mikes Music.

with the climax of this particular section taking place at bar 16. The physical requirements for euphoniumists to play this are not overly difficult, however the ensemble skills required to play this passage with a string section and without a conductor take extensive rehearsal time.

Stringendo.....

14 *cresc.*

Euph.

Vln. *cresc.*

Pno. *cresc.*

Vc. *cresc.*

16 *rall....*

Andante molto espressivo (♩ = 40)

mp

mp

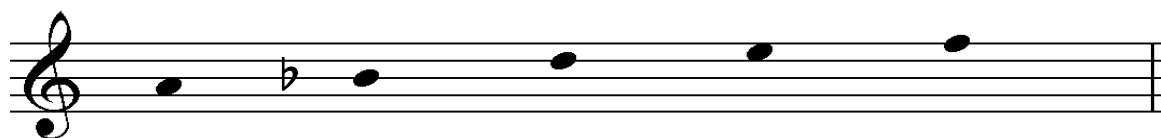
Score example 35: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰²

²⁰² Mike Fitzpatrick (2007) *Utaki*.

Except for the bass line, which contains the entire scale as shown in example 36, Utaki uses just five notes in a pseudo-pentatonic scale to evoke a Japanese ambience. The euphonium's capacity to blend with non-brass instruments is most evident throughout this work. Not only can the euphonium mimic the high violin sounds, but it can also project in the lower registers to blend with the singing tone of the cello. This blending is also evident in the opening bars of the McKimm concerto, which will be looked at later in this chapter - the piece opens with a euphonium and cello duet.

Score example

36: Mike Fitzpatrick - *Utaki The Sacred Grove*



(2007)²⁰³

This piece builds with no real urgency, only reflective chords and an overall calm feeling throughout the introduction.



Score example 37: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰⁴

The first theme in the Euphonium part (rehearsal mark 17) builds a soaring melody over the accompaniment that showcases the singing qualities of the euphonium.

²⁰³ Mike Fitzpatrick (2007) *Utaki*.

²⁰⁴ Mike Fitzpatrick (2007) *Utaki*.

Score example 38: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰⁵

Score example 39: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰⁶

Rehearsal mark 42 sees the joining of the two themes, theme one in euphonium, two in cello.

Score example 40: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰⁷

²⁰⁵ Mike Fitzpatrick (2007) *Utaki*.

²⁰⁶ Mike Fitzpatrick (2007) *Utaki*.

²⁰⁷ Mike Fitzpatrick (2007) *Utaki*.

Score example 41: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰⁸

Rehearsal mark 50 (Score example 42) sees the euphonium developing the second theme over a pedal, quasi recitative, building to the climax of the piece and the key change, up a minor 3rd. The key change is achieved by building on the displaced sextuplets, eventually having the entire ensemble in octaves just before the key change. Also added is a four against six figure in the piano, creating more tension.

²⁰⁸ Mike Fitzpatrick (2007) *Utaki*.

Score example 42: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰⁹

The score for example 42 features four staves: Euphonium (Euph.), Violin I (Vln. I), Piano (Pno.), and Violoncello (Vc.). The Euphonium and Violoncello parts are characterized by dense sextuplet patterns. The Violin I part includes a 'Dolce' marking and features a mix of triplet and sextuplet figures. The Piano part provides a steady accompaniment with a mix of eighth and sixteenth notes.

Score example 42: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²⁰⁹

At the key change (rehearsal mark 68, in Score example 43), the violin keeps the sextuplet figure moving while the euphonium returns to the first theme. The roles are then reversed, with the violin taking the melody and the euphonium the counter melody. The coda is built around the pedal in the cello and the violin repeatedly playing the original pentatonic scale. The euphonium plays the first theme, which fades to the end.

Score example 43: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²¹⁰

Score example 43: Mike Fitzpatrick - *Utaki The Sacred Grove* (2007)²¹⁰

The score for example 43 features two staves: Euphonium (Euph.) and Violin I (Vln. I). At rehearsal mark 68, the tempo is marked 'Broadly'. The Euphonium part begins with a melody marked 'ff' (fortissimo). The Violin I part features a continuous sextuplet figure, also marked 'ff'. The score shows a key change and a complex interplay between the two instruments.

This piece shows successfully how the euphonium can work together with a string ensemble. There are special challenges in balancing with a string quartet, but Fitzpatrick has orchestrated

²⁰⁹ Mike Fitzpatrick (2007) *Utaki*.

²¹⁰ Mike Fitzpatrick (2007) *Utaki*.

the piece cleverly by making sure all voices are transparent through the duration of the work to overcome any balance issues. This piece is a perfect model for other composers to write for euphonium and chamber ensembles with strings, as this work uses the fundamental attributes of the euphonium including strong tonal (sound) qualities and its huge potential in playing in many different registers. The main appealing aspect of this work is that the technical requirement is quite low, which helps to open the piece up for a range of players who may struggle to play many of the more technically demanding pieces in the current euphonium repertoire. However the potential lack of technical challenges does not mean this is a musically simple piece. This work requires phrasing, musical thought and a certain focus and direction in the whole performance group for it to be successfully performed.

7.4.3 Euphonium Concerto, Barry McKimm

The euphonium has an agreeable sound; lyrical, soft-edged, facile, with not a trace of the harsh sonority sometimes heard by brass sections in orchestras. Concertos and major solo works for euphonium have generally been associated with bands, particularly brass bands - mainly due to that most of the output relating to the instrument has been written for that particular medium.

Composer Barry McKimm has a life-long experience with many different genres of music, and the following paragraphs are direct quotations from the composer regarding his concerto, which focuses on taking the euphonium away from its original ensemble - the brass band. McKimm places the euphonium alongside orchestral stringed instruments that have an extensive tradition of playing quartets, chamber music and solo literature, which spans many centuries. Placing the euphonium in this particular setting has helped the instrument gain more recognition and exposure alongside other well-known solo instruments. McKimm's musical ideas cover many of the aspects I have included in this thesis; the euphonium is facile, can play long flowing melodies and has its traditions firmly based in romantic styles of slow music.

The idea of a concerto is to feature the solo instrument. For this project I felt compelled to feature the euphonium in an ensemble free from the constraints of bands. I decided to place the euphonium within an orchestral context, particularly strings. I finally decided against all brass and winds and ended up with a concerto for euphonium, piano and string quartet.

The euphonium is remarkably facile, in many ways equal to the facility available on cornet / trumpet. The euphonium is good with long flowing, noble melodies. It

does not sit easily with the hard-edged, epigrammatic expressions of modernism. It is essentially a Romantic instrument and this is where I have placed it. This work relates to the Romantic tradition of the nineteenth and early twentieth century. This is where I consider the euphonium is best suited.

The form of this work is episodic and to some degree narrative. The music is based on melodic development always follows some form of narrative. Even with abstract melodic lines (counterpoint, tone rows etc.) a narrative structure emerges. I am not referring to stories as such, but to the ongoing and ever-changing feelings. An emotional language as Messiaen puts it. This work moves easily from expressive melody to rhythmic or dance-like sequences. The work is basically tonal, but is often chromatic in its harmonic sequences. This work is in an abstract narrative form. It is not bound together by words, ideas or concepts. It is simply one of the many paths our emotions and feelings can take without us actually knowing it. It is not at all programmatic. It is not planned. The many episodes are connected in one way or another by sequential development, harmonic development, rhythmic shifts, tonal shifts and equally so it is linked by association to traditional forms, to works of previous historical periods, to the way we attempt to put our points of view with force, or with timidity, and on occasions with reason.

This work is not quite an ensemble accompanying the heroic voice of the soloist. It is considerably more democratic. Everyone has a go. I actually tried to find a place for a solo cadenza, to no avail. There is no room for a cadenza for the euphonium. The piano seems to get solo sections that have some relation to a cadenza, but more as a linking section than the virtuoso melismas that provide a little space for a soloist to demonstrate even more a remarkable skill. The principal melodies are dependent on the character of the euphonium. It is to do with long beautiful melodies, emotional intensity and astounding facility. There is no harshness even though there is at times considerable force.

Contemporary music is often a construct or collage of short sharp epigrammatic phrases, or short repetitious non-sequential phrases. In contrast this work belongs to the traditional notion of melodic development or melodic association. The unfolding and development of associative music language or perhaps the “stream of consciousness” that appears time and time again in music, poetry and literature.

The overall structure is important, that is, the general shape of the work, which is a sonata or symphonic form even though there are numerous variations. The variations are part of development. A way for us to understand the diversity is contained in the basic premises. The piece concludes with an inversion of the descending theme. This time it is rising and triumphant.²¹¹

Barry McKimm has composed a work that in many ways has taken the euphonium back to its halcyon days, based in the traditions of the band movement, but also taking it forward to a new sound world. Like early band solos, the style of the piece requires the euphoniumist to play flowing melodies and to be technically proficient, so in that sense the concerto is quite traditional, however the unusual combination with piano and string quartet means that for the first time the euphonium can sit alongside these stringed instruments and be taken seriously as a chamber music instrument outside of the band environment. The thought behind this piece of music and in particular where the euphonium fits into this musical picture, is something that McKimm has captured in a very special fashion - particularly in the way he constantly finds new ways to use the euphonium in the concerto including the strong musical impression the work leaves on the listener and the innovative textural use of the harmonies and instrumentation.

Score example 45 and the attached CD, *Utaki - The Sacred Grove*, gives the listener an immediate impression of McKimm's skill in using the euphonium and cello as blending instruments, and also supports my earlier discussions on the relationship between the euphonium and cello and how they are more closely linked musically and tonally than people may previously have realised. It is my hope that this piece of music, and the repertoire recorded on the CDs, will inspire a new generation of composers and euphonium performers alike.

²¹¹ Barry McKimm (2009) *Euphonium Concerto, Synopsis*. Sydney: Kookaburra Music.

Euphonium Concerto

Solo euphonium, piano & string-quartet

for Matthew van Emmerik

I

Barry McKimm

Andante Moderato ♩ = 69

Euphonium in Bb

Piano

Violin 1

Violin 2

Viola

Violoncello

Euph.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

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ISMN 979-720099-22-4

Score example 44: Barry McKimm - *Euphonium Concerto* (2000)²¹²

²¹² Barry McKimm (2010) *Euphonium Concerto*. Sydney: Kookaburra Music.

7.5 Conclusion

The music I have recorded and discussed above illustrates the origins of solo and chamber repertoire for the euphonium, particularly in Australia, and the development of newer styles and genres through the later repertoire. One piece in particular, the *Euphonium Concerto* by Barry McKimm, draws these threads together as it showcases the instrument in both its newest form and its oldest at the same time, by revisiting the romantic qualities of the instrument. Although the euphonium originally played classical music through orchestral transcriptions and was often used to display tonal and expressive qualities in that repertoire, much of the newer music written for the euphonium since the 1980s has moved away from that aspect of playing and has tended to focus on the more extended technique / technological and virtuosic side of the instrument. The *Euphonium Concerto* by McKimm takes the euphonium back to its halcyon days of romanticism where the instrument has the potential to sing and to play long flowing lines, yet it is accompanied by a chamber string ensemble, creating a combination that had not been experimented with until the latter part of the twentieth century.

Chapter 8

Conclusion

With playing standards and instrument technology now at such a high level, now is the time to expand the repertoire and raise the profile of the euphonium in all genres. My commissions and recordings demonstrate some of the ways of doing this without abandoning the euphonium's traditional strengths of virtuosity and lyricism.

The euphonium is in fact the ideal low brass solo instrument, as its role in bands has always demonstrated. It has the warm tone of the tuba and the projection of the bass trombone, but with greater agility and lyrical capacity than either. This is being increasingly recognised by composers who are writing as many, if not more concertos and solos for it than for other low brass instruments. The revelation of the euphonium as a serious artistic instrument across all art music genres has arrived!

The many different aspects of the euphonium's history, where it has been used in distinctive settings and how its repertoire has been developed by utilising its fundamental qualities of tone, technique and range, show that the euphonium has developed into a viable instrument in today's society as it can contribute across a wider range of genres and has much more to offer the music world than many musicians have previously assumed.

While hearing the euphonium in its original brass band setting, with the repertoire that was played throughout the early part of the twentieth century, it is evident that there was and still is today a real market for this type of ensemble and the style of music being played. Music for the euphonium in particular took years to develop further and it was not until the first real concerto for the instrument, *Euphonium Concerto* of 1972 by Joseph Horvitz, that repertoire for the solo instrument really started to expand.

One of the main reasons new music started being composed was that new and innovative festivals were being launched. One of these was the International Tuba and Euphonium Conference (I.T.E.C), discussed in Chapter 1, which began in the early 1970s and has now become the foremost festival for low brass performers. One of the biggest draw cards for this festival in particular is the innovative concerts / recitals which are stipulated by the event organisers. Through this innovation, performers are asked to present new works and commissions that showcase something different on the euphonium and other low brass

instruments.²¹³ The original concept and the festival began in the USA. Through innovative festivals such as I.T.E.C, euphonium artists from all over the world have sought new repertoire of almost every style and genre. The innovation, which has taken place through collaboration with composers such as Philip Wilby from the UK, has helped broaden the repertoire and world knowledge of the euphonium as a serious instrument.²¹⁴

Throughout this thesis I have continued to draw a connection from “old” to “new” music and the two contrasting CDs hope to bridge that gap and give the listener different examples of repertoire that were available in the nineteenth and early parts of the twentieth century as well as new works. Although some individual works on the CD, *Utaki - The Sacred Grove*, could be construed as old repertoire being played on the euphonium or augmented brass groups, it is important to remember that it was argued in previous chapters that the idea of brass instrumentation or soloists playing transcriptions goes back to the beginnings of the brass family, and in a way various tracks are a homage to that special art of performance.

It is hoped that some of the more traditional orchestral / symphonic and even band music will open up ideas for future performers and concepts for recitals and concerts. I hope that a reader who may be a composer could be compelled to write something “new” or outstanding for the instrument, or that a reader who is simply an enthusiast gets an informative view on the euphonium and how it has evolved over many years, and continues to grow from strength to strength.

8.1 Ways to improve education on the euphonium

One of the best ways to improve the euphonium’s status is to use the technology available today to encourage people to listen. The age of recording has brought with it great possibilities and there are many high quality euphonium recordings now available. Leonard Falcone was the first soloist to make a euphonium recording for Golden Crest in the early 1960s, when he was already in his sixties, but there are recordings of euphoniums playing with bands dating back to the 1920s.

²¹³ Kevin Wass (2009) Election of Officers. *ITEA* 36, no. 3.

²¹⁴ Wilby was introduced to the movement through the National Youth Brass Band for whom he composed a work entitled *New Jerusalem*, with the encouragement of Roy Newsome who was at that time its musical director.

Now that the Internet is in nearly every home the resources are available to find out more about the euphonium and euphoniumists. Interests and concerns can be shared more easily by communicating with players, composers and listeners in countries around the world. There are chat rooms and e-groups set up specifically for tuba and euphonium players as well as sites where one can buy instruments and accessories.

Travel is also much cheaper and more accessible these days so players are no longer confined to performing to a limited audience but can instead travel to where the demand is or where teaching is required. For the amateur as well as the professional there are tuba - euphonium festivals organised around the world.

The euphonium is not played full time in the orchestra or in jazz groups, but it is regularly used in professional brass groups - normally for a trombone player to double on to create a different sound or style. Wind bands and brass bands require euphoniums but are unpaid or poorly paid, and military bands, although paid, are decreasing in number. This has been evident in Australia where one of the foremost military bands, The RAAF Band Sydney, was disbanded in 2006 and literally overnight made redundant many of Australia's foremost wind, brass and percussion musicians. Why then would a euphonium player want to continue studying when the career options are so few?

My personal answer to this question is that rather than playing to friends and fellow musicians, euphoniumists should attempt to reach the general public and those who have never heard of the euphonium. To secure the future of the euphonium we as euphoniumists and most importantly musicians must raise performance standards, increase the solo repertoire and properly organise to advance the cause. Euphoniumists must stick together, support each other and avoid destructive competitiveness and criticism if the euphonium is to become a popular, well respected and recognised instrument. There has been much advancement in the level of new compositions and the number will continue to grow as long as soloists are aiming to perform and play for different audiences, and soloists aim for the euphonium to mix with ensembles that move away from the traditional aspects of euphonium performance.

New quality repertoire for the euphonium is being composed all around the world at an increasingly fast pace and the future does look bright. For me the most important aspect of the craft of euphonium playing and education is passion. The passion, which began for me some twenty-five years ago, has now become a source of earning money, allowing me to have a career as a full-time professional musician. As the saying goes, “turn the passion into a profession and never work a day in your life”.

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